

The *INLAND* PRINTER

A Technical Journal Devoted to the Art of Printing

JANUARY
1901

Number 4 of Volume XXVI

Price, Twenty Cents

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CHICAGO and NEW YORK

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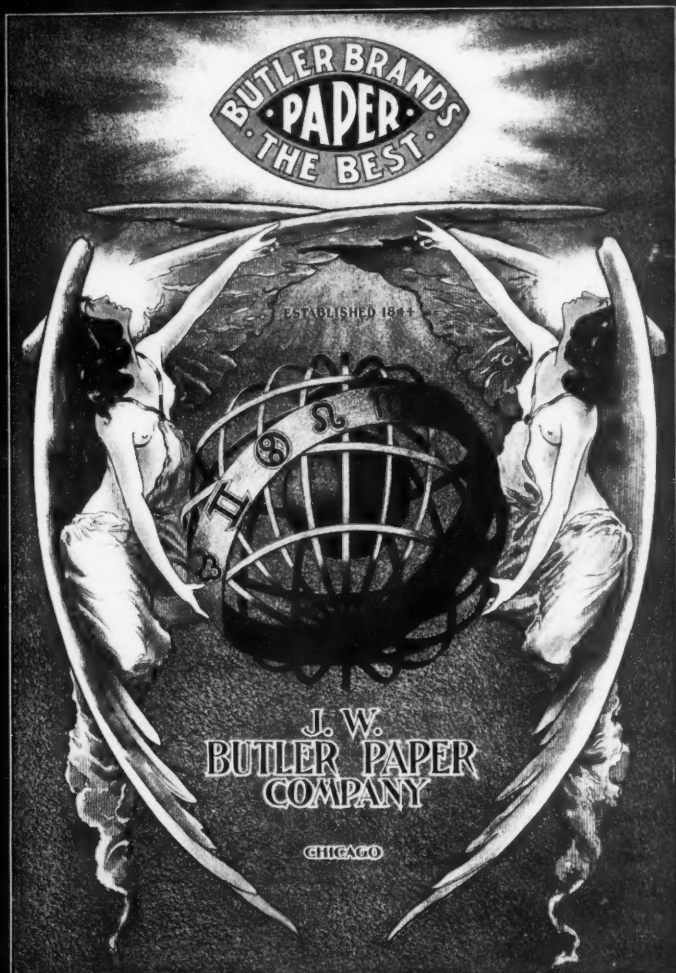
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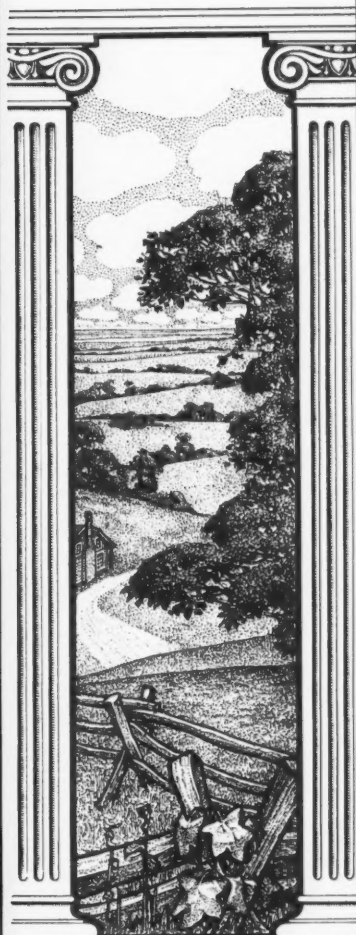


The Dawn of the Twentieth Century

1901		JANUARY					1901
SUN	MON	TUE	WED	THU	FRI	SAT	
6	7	1	2	3	4	5	
13	14	15	16	17	18	19	
20	21	22	23	24	25	26	
27	28	29	30	31	.	.	

*The never ending flight
Of future days*

MILTON



The above is a reproduction in half-tone of our Twentieth Century Calendar, which conveys but a meager idea of the extraordinary grace and beauty of the original.

In size it is 15x22 inches, and lithographed in eight colors so charmingly blended as to produce an entirely original color scheme, which fully justifies, we believe, the flattering criticisms so generously bestowed upon it by the press and art critics generally.

To printing and other business houses we will gladly mail a copy gratis upon request over their own signatures. To individual collectors, 50c, invariably in advance.

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The “**Century**,” size for size, and on the same quality of work, can be practically operated from 200 to 400 an hour faster than any similar machine.

Result—Increased production.

Impression—

The “**Century's**” impression is more even, rigid and unyielding than that of any other two-revolution press. It has the heaviest cylinder, the largest journals, the greatest amount of support beneath the bed. It possesses the only **Automatic Compensator**, which keeps the cylinder from dropping in the margins as the parts wear.

Result—Time and labor saved in make-ready.
Increase in the life of type and plates.

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The “**Century**” is more mechanically accurate in its register than any other two-revolution press and at any speed.

It possesses the *only* rigid, immovable **Continuous Register Rack** and gear, locking the bed and cylinder together throughout the *entire* printing stroke.

Result—Entire elimination of “chance or guess work” or possibility for slur. Hair-line register at high speed.

THE CAMPBELL COMPANY

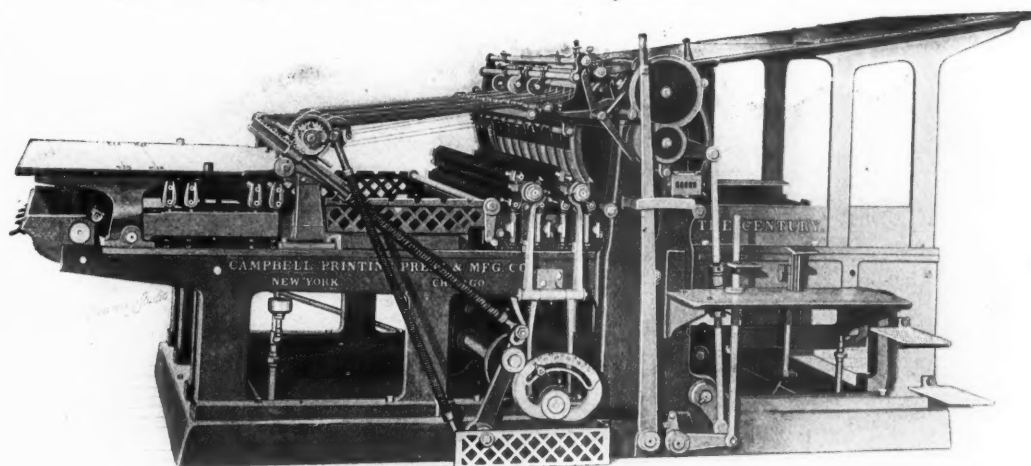
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We make the broad statement,

without qualification or reservation, that no other press in existence is capable of the quality and quantity of product which can be produced upon a "CENTURY" in a day's run.



Records made in printing offices on regular work:

No.	Rollers.	Bed.	Form.	Practicable Working Speed.
00	4	45 x 62	40 x 58	1,800
0	4	43 x 56	38 x 52	2,000
1	4	39 x 52	34 x 48	2,200
3	4	30 x 42	26 x 38	2,600
4	4	26 x 36	22 x 33	2,700
4	2	26 x 35	22 x 32	3,000
5	2	25 x 31	21 x 28	3,200

NOTE—ALL ROLLERS CLEAR THE LARGEST FORM.

No. 0 "CENTURY"—Bed, 43 x 56 in.; letterpress form; sheet, 37 x 56 in.; 425,371 impressions printed in 307 hours; average per hour, 1,385, or 13,850 per day.—*Franklin Printing Co., Philadelphia, Pa.*

No. 00 "CENTURY"—Bed, 45 x 62 in.; label form; sheet, 23 x 54 in. 87,700 impressions printed in 58 hours; average per hour, 1,512, or 15,120 per day.—*C. J. Krehbiel & Co., Cincinnati, Ohio.*

No. 00 "CENTURY"—Bed, 45 x 62 in.; letterpress type form; sheet, 37½ x 54 in. 41,260 impressions printed in 24 hours and 15 minutes; average per hour, 1,701, or 17,010 per day.—*Murdoch, Kerr & Co., Pittsburg, Pa.*

No. 1 "CENTURY"—Bed, 39 x 52 in.; color form; sheet, 33 x 48 in. 52,000 impressions printed in 30 hours and 15 minutes; average per hour, 1,719, or 17,190 per day.—*The American Label Co., Baltimore, Md.*

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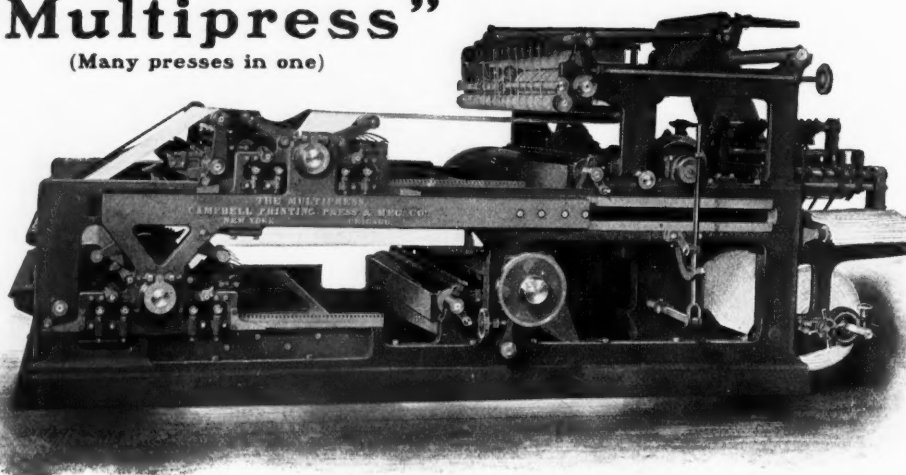
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The "Multipress"

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He can "let her go" full speed. Can slow her down gently to accommodate a bad splice in the web. Can start her up again smoothly with no jerk or strain on the web or wearing parts. The same can not be said of any similar machine.

**In Impression,
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the Multipress excels any similar machine on the market.

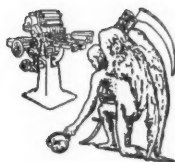
Prints 4, 6, 8 or 10 page papers on a web from flat forms of type.

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 WE take pleasure in announcing to the trade that we are now ready to accept orders for THE HARRIS ROTARY, a press with form 14x19, which we positively guarantee to do good work on *separate sheets* of all kinds of paper, from French folio up, except enameled book, at a speed of 5,000 per hour. In other words, the long-expected Harris Sheet Feed has arrived.

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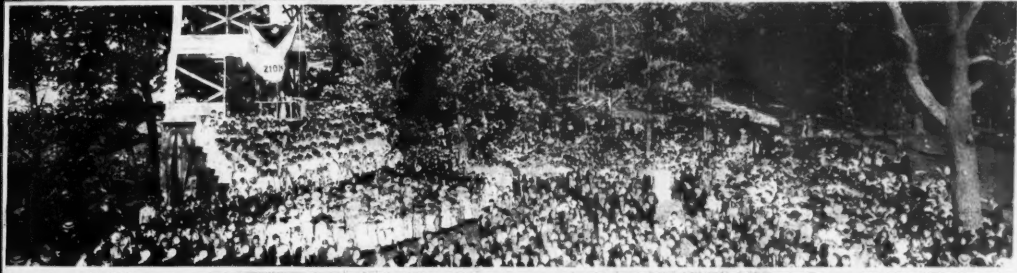
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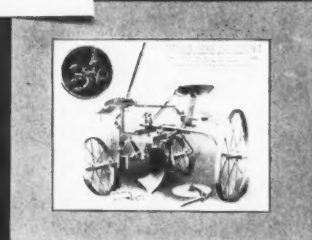
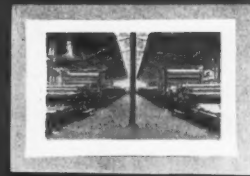
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HIGH GRADE
PAPERS

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FOUNDERS CO. BRANCHES IN EVERY
LARGE CITY OF U. S.

The Cover of the January *Inland Printer* is set in American Type Founders Company's Post Oldstyle Romans and Italic. Examine carefully

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Queen
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Victorieux
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this issue

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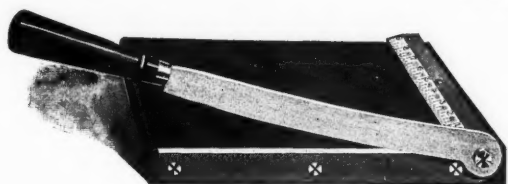
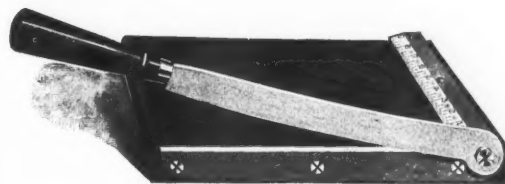


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Stereo Matrices, Cards, etc.

Eleven Sizes
Coes' Knives
Coes' Warrant



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0	" 5 " "
1	" 7½ " "
2	" 8½ " "
3	" 9½ " "
4	" 10½ " "
5	" 12 " "
6	" 14½ " "
7	" 19 " "
8	" 24 " "
9	" 29 " "

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Sole Agents

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THE JAENECKE PRINTING INK COMPANY,
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Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why?



Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.
MESSRS. BINNEY & SMITH,
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Gentlemen,—We beg to say that we have used Peerless Black in our inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU
JOHNSON & CO.
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The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

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We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

Send for the Peerless Booklet
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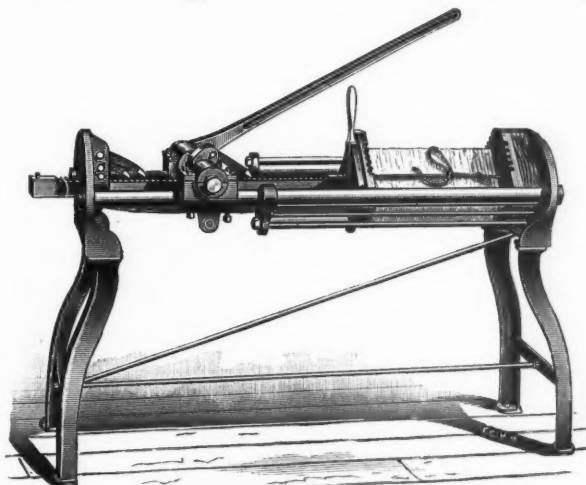
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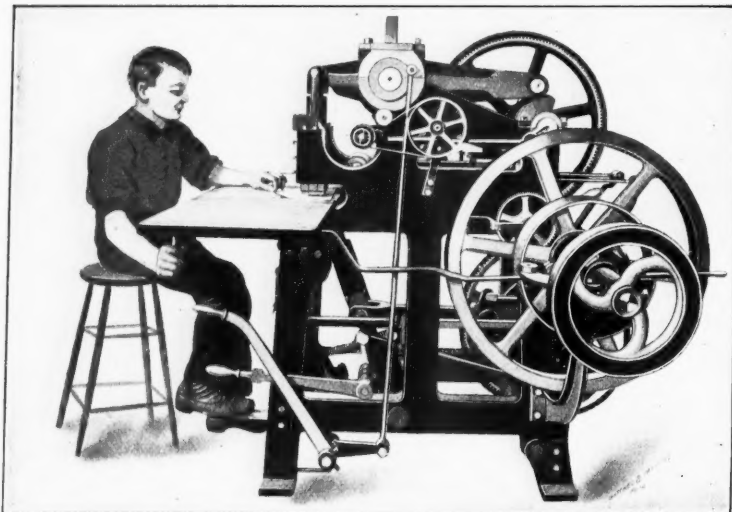
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"Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods."

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THE ONLY ENTIRELY SATISFACTORY PRESS OF ITS KIND IN THE MARKET TODAY



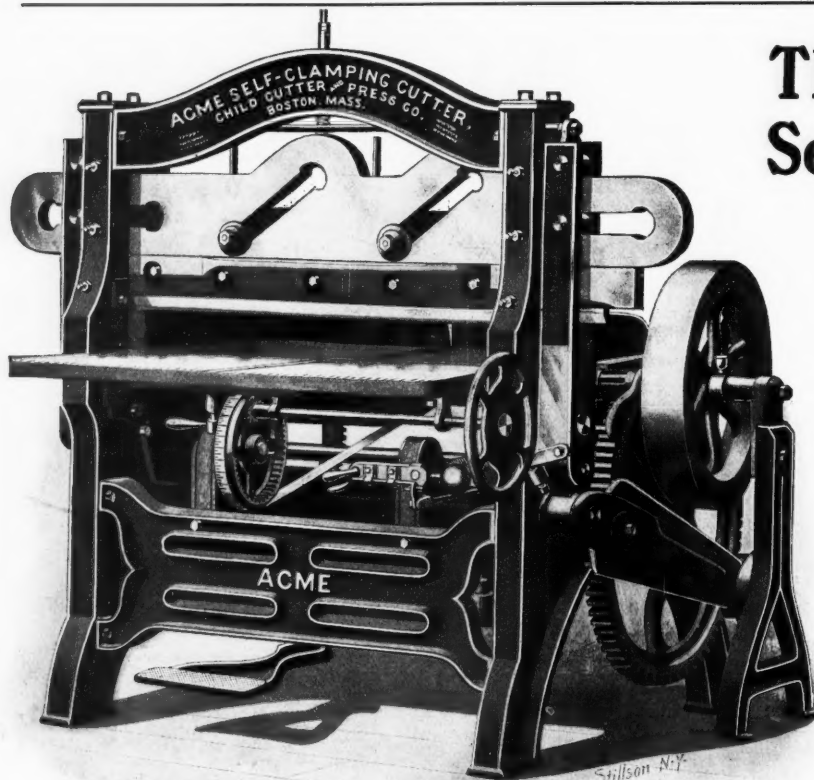
THE VICTOR.

Size of Die, 3 x 5 inches.
Weight, 2,500 pounds.
Over all dimensions, 3 ft. 11 in. x 5 ft.

The Fullard Manufacturing Co., Inc.
624 and 626 Filbert Street, PHILADELPHIA, PA.

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Superior Copper-Mixed Type is For Sale all over the world, and by our branches and dealers as follows:

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Pacific Printers Supply House, Seattle, Wash.
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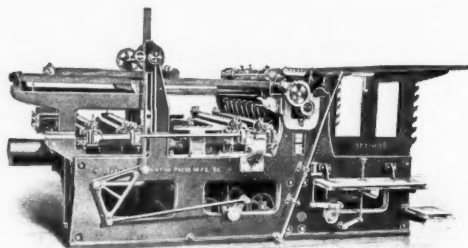
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Type, Machinery, and Printers' Supplies,

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The OPTIMUS

THE NEW COLUMBIAN OPTIMUS Press gives an unyielding impression, a perfect register, and the fastest speed, because it is a marvel of mechanical perfection. Besides, it has every modern improvement that in any way aids in producing better or quicker work. There are one hundred or more Optimus presses in use in Chicago alone.



We also make four other styles for letter-press printing, each the very best of its class; each giving the greatest possible profit from the work it is built to do. No matter what your work, Babcock presses will yield greater profits than any other machines. Let us give you full particulars.

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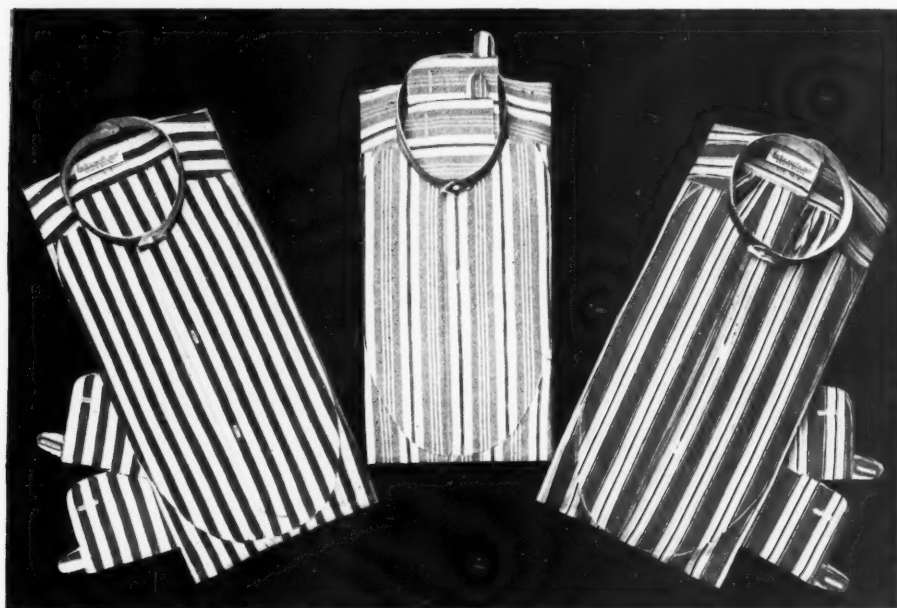
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

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SET IN LIGHTFACE PASTEL, WITH PLYMOUTH DISPLAY.

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BRONSON'S BULLETIN

DECEMBER 17, 1900

TWO-REVOLUTION PRESSES.

- 486—44x60 Potter Two-Revolution, 4 roller, 2 track, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures; weight 15,000, boxed \$16,500; speed 1,200; base 6 ft. 6 in. x 10 ft., over all 10x15.
- 475—43x60 Scott Two-Revolution, 4 roller, 4 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 16,000, boxed 17,500; speed 1,200; base 6 ft. 10 in. x 10 ft. 3 in., over all 10x15.
- 412—43x60 Campbell Double Ender Two-Revolution, 4 roller, 2 tracks, wire springs, table distribution, front tapeless delivery, power and overhead fixtures; weight 15,000, boxed 16,000; speed 1,200; base 6 ft. 6 in. x 9 ft. 10 in., over all 9x14.
- 129—42½x60 Cottrell & Babcock Two-Revolution, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,500; speed 1,200; floor space of base 9x13, space over all 10x15.
- 268—42x60 Potter Two-Revolution, 4 roller, 3 tracks, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures; weight 15,000, boxed 16,500; speed 1,200; base 6 ft. 6 in. x 10 ft. 3 in., over all 10x16.
- 374—41x60 Campbell Job and Book Two-Revolution, 4 roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 15,000, boxed 16,500; speed 1,200; floor space of base 6x9½, space over all 9 ft 8 in. x 14 ft. 10 in. REBUILT.
- 237—43x56 Cottrell & Babcock Two-Revolution, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,500; speed 1,200; floor space of base 8x12, over all 10x15. REBUILT.
- 281—43x56 Campbell Job and Book Two-Revolution, 2 roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,500; speed 1,400; base 6 ft x 9 ft. 6 in., over all 9 ft. 6 in. x 15 ft. REBUILT.
- 468—40½x56 Campbell Job and Book Two-Revolution, 2 roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,500; speed 1,400; base 6 x 9 ft. 6 in., over all 10 x 13 ft. 10 in.
- 348—40 by 54 Potter Two-Revolution, 4 roller, 3 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 14,000; boxed 15,000; speed 1,200; base 8x10½, over all 11x15.
- 459—39½x52 Huber Two-Revolution, crank movement, 4 roller, 2 track, extra wide heavy center bearings, front tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,400; base 5 ft. 10 in. x 9 ft. 2 in., over all 10x14. REBUILT.
- 386—38x55 Scott Two-Revolution, 4 roller, 4 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 16,000, boxed 17,500; speed 1,400; base 6¼x9½, over all 9 ft. 10 in. x 16½.
- 389—37x52 Cottrell & Co. Two-Revolution, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 13,000, boxed 14,000; speed 1,500; base 6x9, over all 9x15.
- 453—37x52 Campbell Job and Book Two-Revolution, 4 roller, 2 tracks, wire springs, rack and cam and table distribution, front tapeless delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,400; base 5 ft. 8 in. x 9 ft. 10 in., over all 9 x 14 ft. 3 in.
- 489—37x52 Campbell Two-Revolution, 4 roller, 2 tracks, wire springs, rack and cam and table distribution, front tapeless delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,400; base 5 ft. 8 in. x 9 ft. 10 in., over all 9 ft. x 14 ft. 3 in.
- 446—35x52 Cottrell & Co. Two-Revolution, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,400; base 5 ft. 8 in. x 9 ft. 8 in., over all 9x13.
- 415—36x52 C. Potter, Jr., & Co., Two-Revolution, 2 roller, 3 tracks, air springs, rack and screw distribution, rear tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,400; base 5 ft. 6 in. x 9 ft. 6 in., over all 9x12. REBUILT.
- 494—33x41 Campbell Two-Revolution, 4 roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,500; base 5 ft. x 8 ft. 4 in., over all 8 ft. 6 in. x 12 ft.
- 502—32x36 Campbell Two-Revolution, 2 roller, 2 track, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 5,500, boxed 6,000; speed 1,500; base 4 ft. 2 in. x 8 ft., over all 7 ft. 6 in. x 12.

STOP CYLINDER PRESSES.

- 383—37x52 Cottrell & Babcock Stop, 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.
- 482—36x54 Cottrell Stop (cut 026), 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.
- 384—37x52 Cottrell & Babcock Stop, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.
- 261—34x48 Hoe Stop, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, no trip, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,000; base 8x11, over all 10x15.

Containing a list of Machines actually in stock, either rebuilt or in process of being rebuilt. Every press mentioned herein can be seen and furnished thoroughly rebuilt and guaranteed in first-class condition. A cordial invitation is extended to every one to call and inspect this stock, and if just what is needed does not appear in this list please advise, and this house can supply it. This Bulletin will be issued at least once a month, with additions to stock given.

- 342—34x48 Cottrell Stop, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,500; speed 1,200; base 5 ft. 8 in. x 10 ft. 10 in., over all 10x16.

THREE-REVOLUTION PRESSES.

- 203—44x56 A. B. Taylor & Sons Three Revolution, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,800; base 8x12, over all 10x15.
- 447—41½x54 Hoe Three-Revolution, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,800; base 8x12, over all 10x15.
- 487—38x57 Hoe Three-Revolution, 2 roller, wire springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 11,000, boxed 12,000; speed 1,800; base 5 ft. 7 in. x 9 ft., over all 8 ft. x 14 ft.
- 265—37x54 A. B. Taylor & Sons Three-Revolution, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 9,000, boxed 10,000; speed 2,000; base 7x11, over all 9x14½.

CAMPBELL OSCILLATORS.

- 421—39x53 Campbell Job and Book Oscillator, 4 rollers, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,200; base 6x9, over all 8 ft. 6 in. x 15 ft. 6 in. REBUILT.
- 426—35x48 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and screw and table distribution, front delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 5 ft. 9 in. x 10 ft., over all 7x13.
- 381—31x43 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and cam and table distribution, front delivery, power and overhead fixtures; weight 7,000, boxed 8,000; speed 1,400; base 5½ x 10, over all 7x13. REBUILT.
- 496—28x32 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,200; base 3 ft. 9 in. x 8 ft. 6 in., over all 5x11.

DRUM CYLINDER PRESSES.

- 300—40x54 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and cam distribution, tapeless delivery, power and overhead fixtures; weight 11,000, boxed 12,000; speed 1,200; base 6 x 9 ft. 4 in., over all 7x13.
- 465—40x54 Potter Drum, 2 roller, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,500; speed 1,200; base 6x9, over all 9x13.
- 279—37½x52 Hoe Drum, 2 roller, rack and screw distribution, tapeless delivery, wire springs, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,200; base 5 ft. 6 in. x 9 ft. 3 in., over all 9x13.
- 276—36x52 Potter Drum, 3 roller, wire springs in bed, rack and screw and table distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 5 ft. 10 in. x 9 ft., over all 8½x13.
- 499—33x50 Potter Drum, 2 roller, 2 tracks, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 9,000, boxed 9,500; speed 1,500; base 5 ft. 6 in. x 8 ft., over all 8x12.
- 425—34x52 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 6 x 8 ft. 9 in., over all 10x14.
- 290—32x50 A. B. Taylor & Son, Drum, 2 roller, air springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 7,500, boxed 8,000; speed 1,200; base 5 ft. 4 in. x 9 ft., over all 8x12. REBUILT.
- 504—32x47 Hoe Drum, 2 roller, 2 track, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,400; base 5x9, over all 8x12.
- 442—32x42 Campbell Country, 4 roller, 2 tracks, square frame, wire springs, table distribution, tape delivery, power and overhead fixtures; weight 6,000, boxed 6,500; speed 1,000; base 5 ft. x 8 ft. 8 in., over all 6 ft. 6 in. x 11 ft.
- 270—20½x26 Country Campbell, 2 roller, 2 tracks, rack and screw and table distribution, tape delivery, power and overhead fixtures; weight 3,000, boxed 3,500; speed 1,500; no base, over all 5x9.
- 503—20x25 C. B. Cottrell & Sons Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 3,500, boxed 4,000; speed 1,800; base 3 ft. 8 in. x 5 ft. 8 in., over all 5 ft. 8 in. x 8 ft.
- 497—19½x35 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 5,000, boxed 5,500; speed 1,500; base 4 ft. 5 in. x 5 ft. 7 in., over all 6 ft. 5 in. x 7 ft. 7 in. REBUILT.
- 367—17x22 Potter Drum, 2 roller, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 3,500, boxed 4,000; speed 1,800; base 3x5, over all 5x7½. REBUILT.
- 223—17x21 Hoe Drum, 2 roller, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 2,500, boxed 3,000; speed 1,500; no base, over all 4x8.
- 127—17x21 Cincinnati Pony, 2 roller, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 2,500, boxed 3,000; speed 1,500; base 3x5, over all 5½x8½.

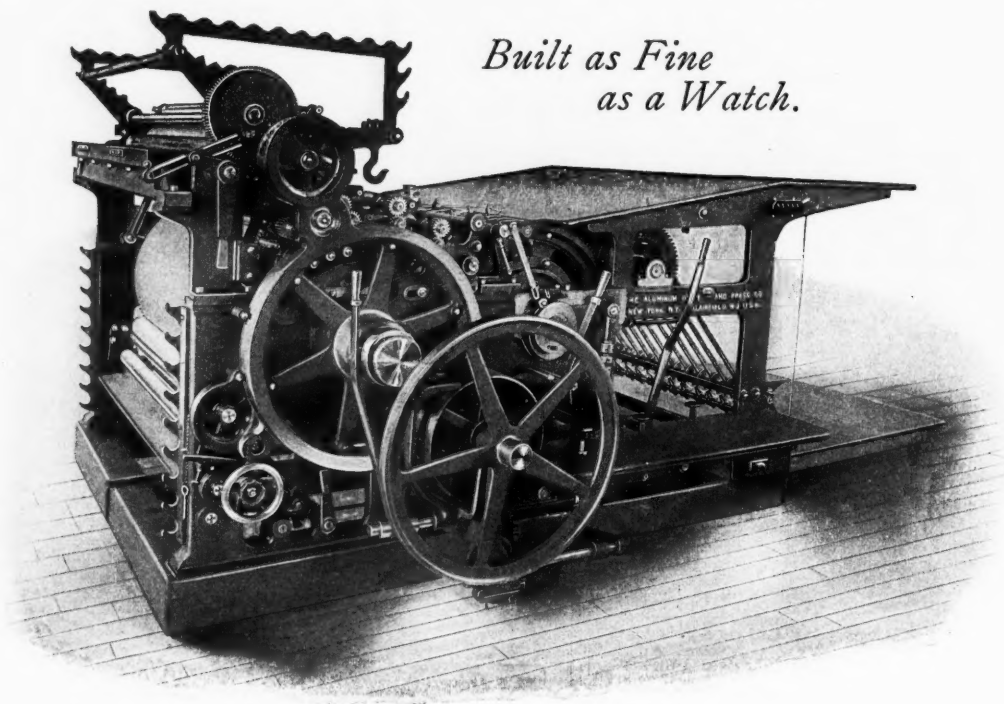
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*Built as Fine
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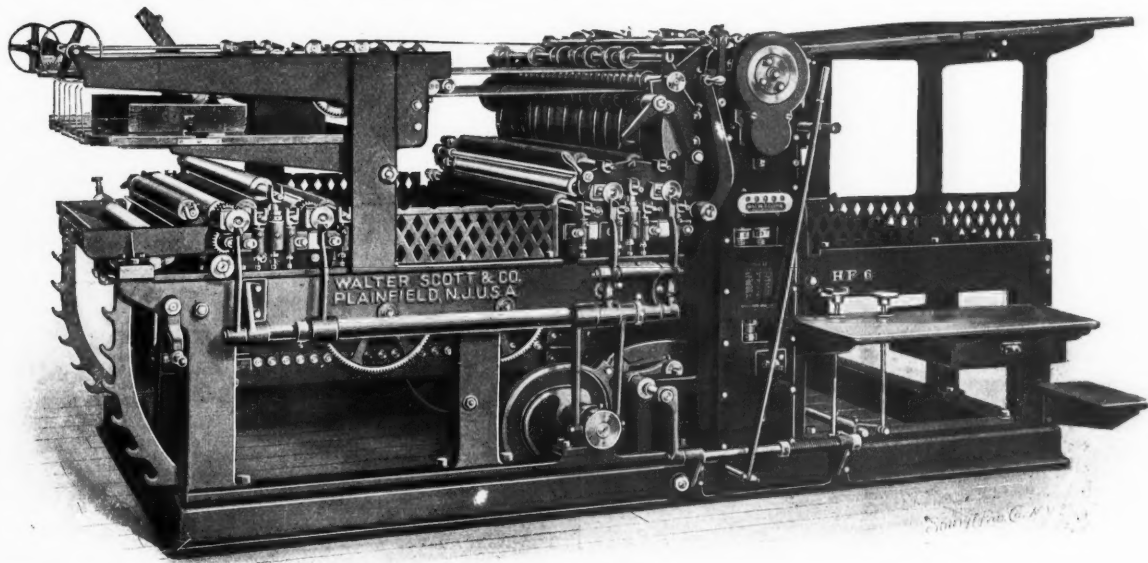
The Milwaukee Litho. & Engraving Co.,	Milwaukee, Wis.	The National Folding Box & Paper Co.,	New Haven, Conn.
The J. Ottmann Litho. Co.,	New York.	The Munson & Co.,	" "
The Sackett & Wilhelms Litho. & Ptg. Co.,	"	The Forbes Litho. Mfg. Co.,	Boston, Mass.
The Gray Litho. Co.,	"	The Friedenwald Co.,	Baltimore, Md.
Trautmann, Bailey & Blampey,	"	The Howell Litho. Co.,	Hamilton, Ont.
The Orcutt Co.,	"	The Canada Eng. & Litho. Co.,	Montreal, Can.
The Brett Litho. Co.,	"	Mardon Son & Hall,	Bristol, Eng.
Robert Gair,	Brooklyn, N. Y.	The Printing Machinery Co.,	London, Eng.
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The Karle Litho. Co.,	" "	E. S. & A. Robinson & Co.,	Bristol, Eng.
The Rochester Litho. Co.,	" "	Seiter & Kappes,	New York City.
The Globe Sign Co.,	Akron, Ohio.	Monasch Litho. Co.,	Minneapolis, Minn.
The Goes Litho. Co.,	Chicago, Ill.	Brooks Bank Note Co.,	Springfield, Mass.
The Carqueville Litho. Co.,	" "	The Mutual Label & Lithographic Co.,	San Francisco, Cal.
The Buxton & Skinner Staty. Co.,	St. Louis, Mo.	The Los Angeles Lithographic Co.,	Los Angeles, Cal.
The Calvert Litho. Co.,	Detroit, Mich.	Toyo Insatsu Kabushiki Kwaisha,	Kioto, Japan.

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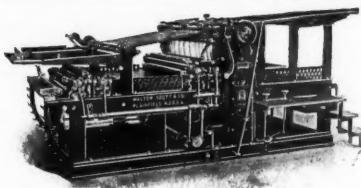
Because the type bed is supported by four wide faced steel shod tracks, and is heavy enough to prevent springing, which causes quads and spaces to work up.

Because massive castings are used to hold the cylinder down on the bearers, which can not stretch like the long rods used on other presses.

Because the impression cylinder is substantially braced inside and the general construction is such that the heaviest forms can be worked without danger of "guttering."

These machines are made with Two and Four Form Rollers, also with Rear, Front Fly or Printed-Side-Up Deliveries as desired. There are many other desirable features, which are explained in our catalogue. You can have it for the asking.

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Monitor "Duplex" Punch — Foot power

Price, with two round-hole punches, net, - - - \$110.00
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Special Notice

We furnish **upper and lower die in one casting** for **loose leaf ledger** and **special punching**



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Price, complete, with six round-hole punches, net, \$210.00
Takes sheet 30 inches wide and any length desired.

MONITOR PUNCHING MACHINES are extra strong and very rigid, and have a perfect perpendicular movement, insuring great accuracy. They have been tried and thoroughly tested for years by users on continuous work of the heaviest punching, proving satisfactory in every particular.

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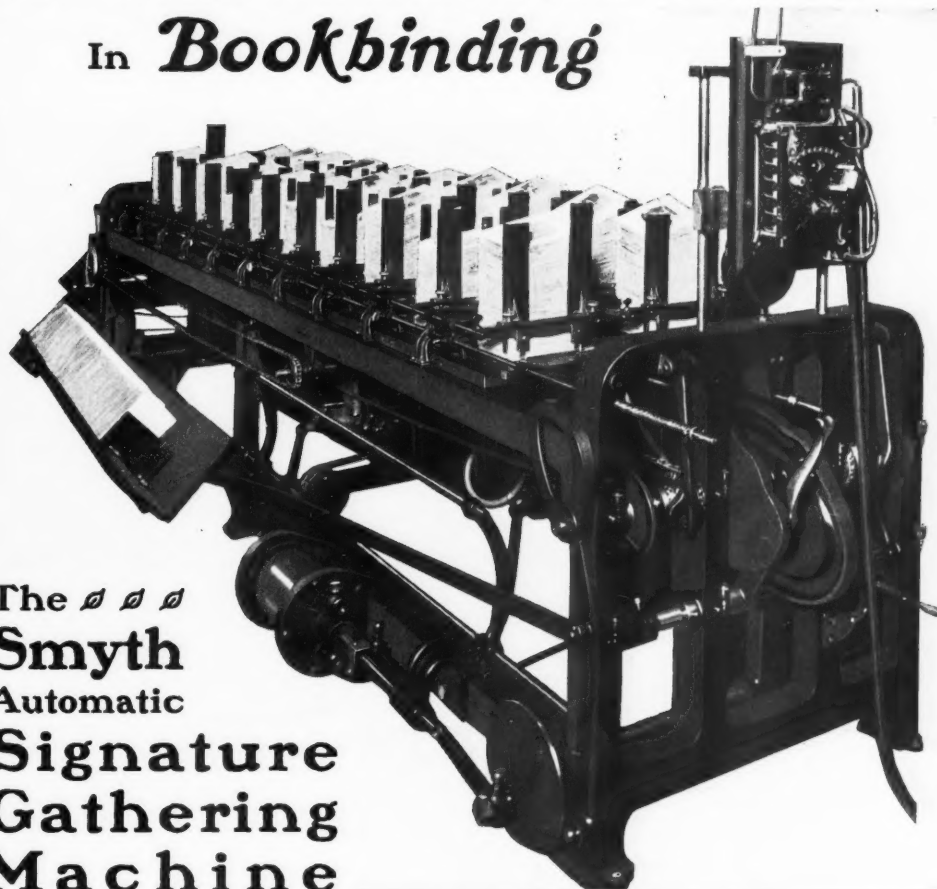
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Gentlemen,—In answer to your inquiry, we are glad to report that the Smyth Automatic Signature Gathering Machine, which you placed in our bindery, continues to do its work in a most satisfactory manner and we have not (after ten months of hard and continuous service) a single criticism or suggestion to offer. We have not found any grade or weight of paper that it fails to handle, and it works equally well on inserted, tipped, cut or solid signatures. The fact that the machine occupies so little floor space very materially increases its value, and we consider it one of the most desirable machines in our bindery.

Very truly yours,

RAND, McNALLY & CO., A. McNALLY, President.

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Gentlemen,—We must confess that, as you stated, it was necessary to see the Smyth Automatic Signature Gathering Machine to fully appreciate its merits. It does all that you claim for it. In compactness, and the volume and accuracy of its work on all grades of paper it can not be criticized.

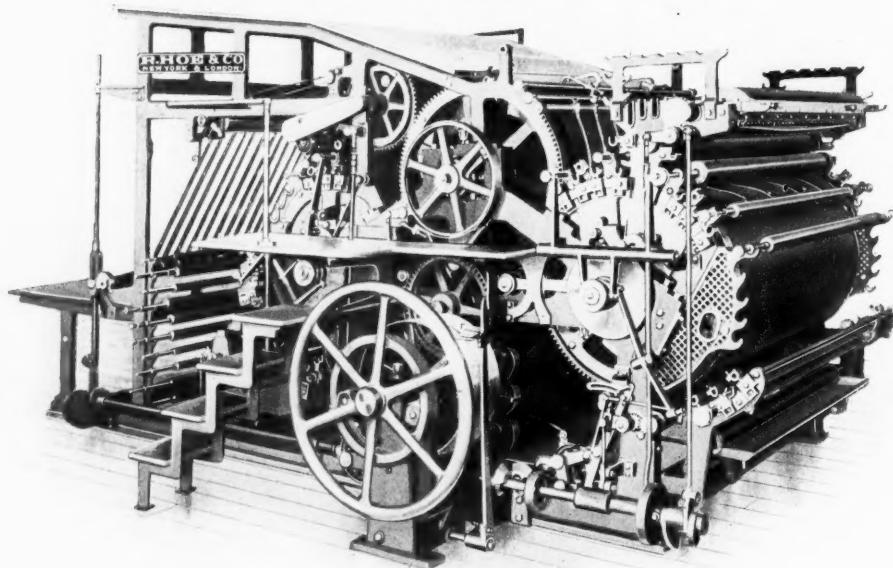
(Signed) DONOHUE & HENNEBERRY. R. R. DONNELLEY & SONS CO. BROCK & RANKIN.

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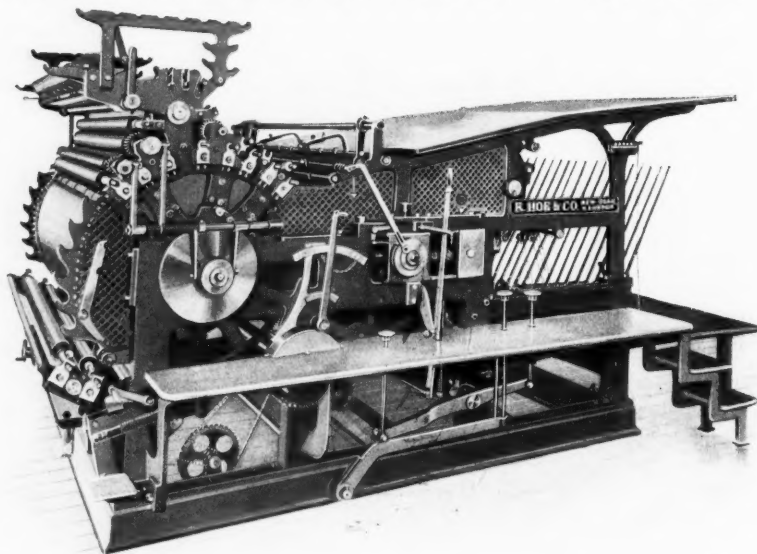
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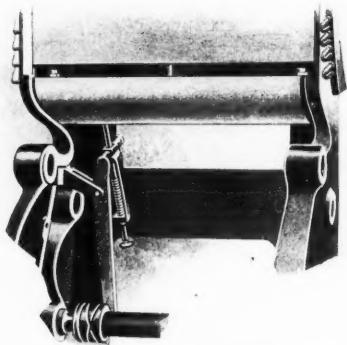
Two rollings in the GOLDING JOBBER at each impression to one in all others. This means the highest quality, and at *our* speeds—in half the time.

We save you time in making ready, too, but intend saying something on this subject in the coming months.

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Now you figure what 100 per cent increase in the quality of your work would do to bring you in that class of customers.

And this, too, with a larger product than you can possibly get otherwise.



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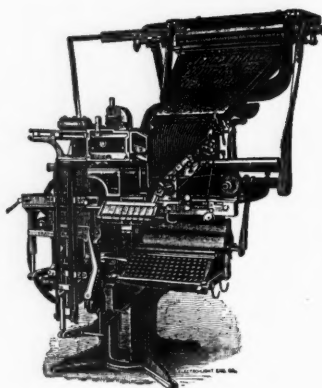
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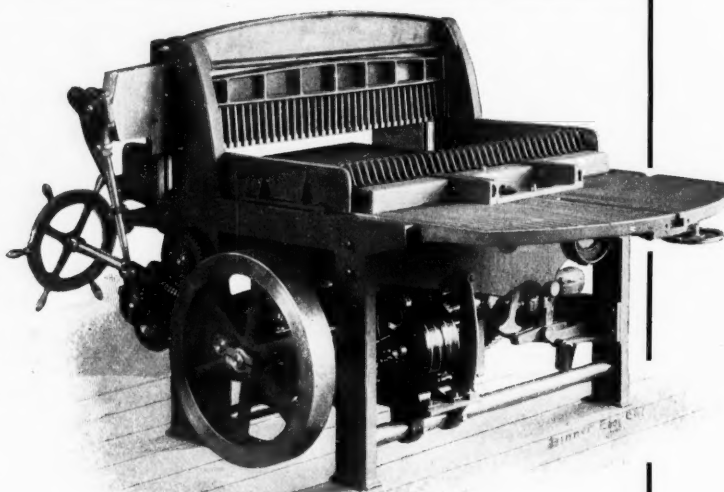
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have never been disputed. Progressive printers buy the best. Printers who have progressed the most are buying duplicate Brown & Carver Cutters every year. : : : : :

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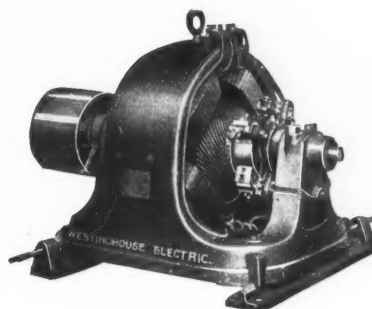


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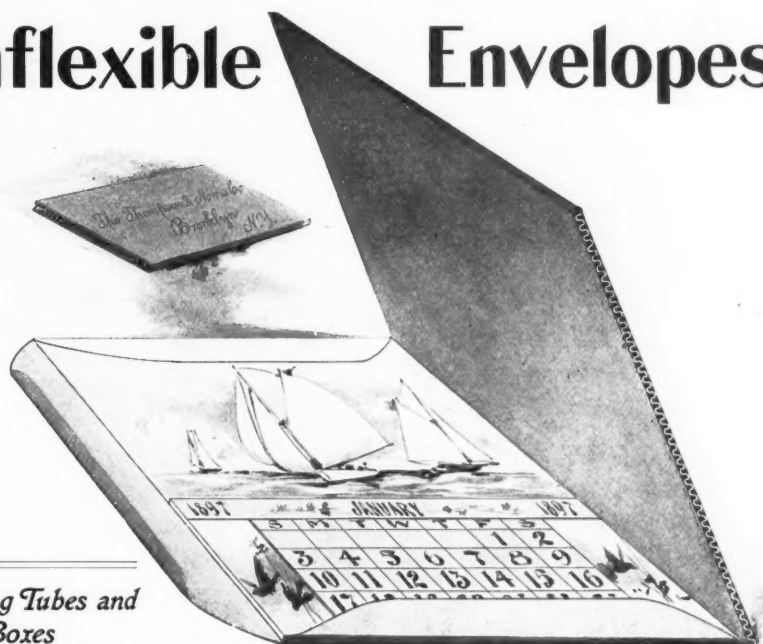
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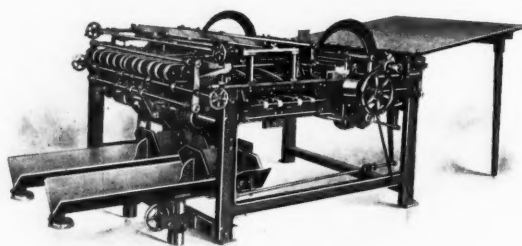


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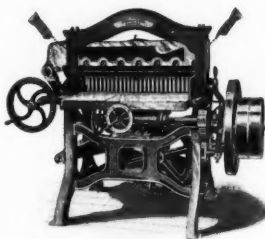
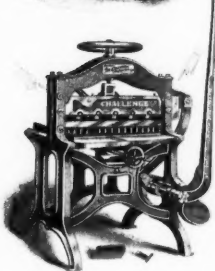
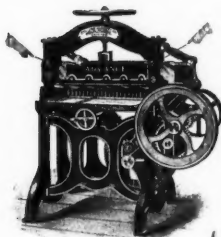
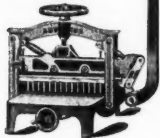
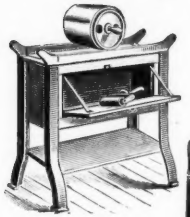
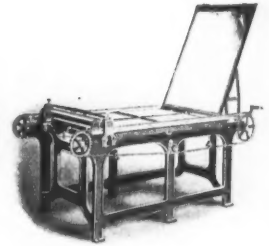
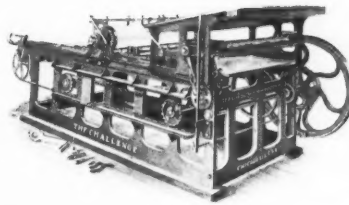
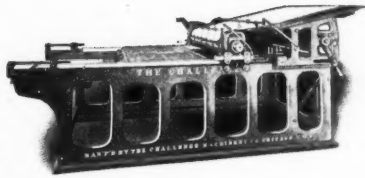
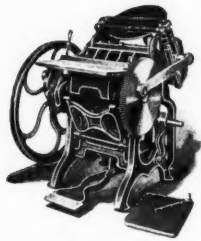
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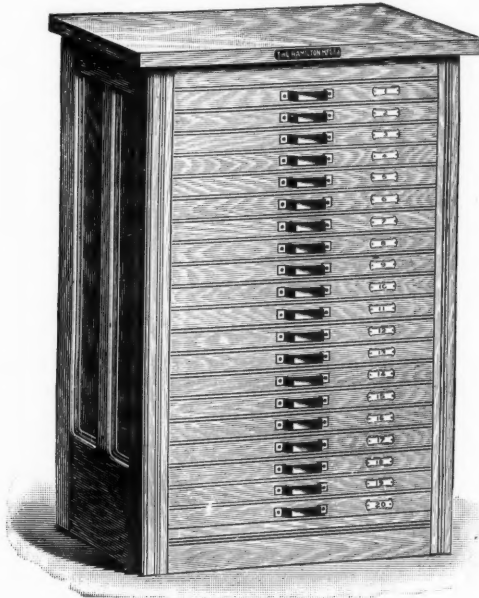
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These Cabinets are made in eighteen sizes, containing twenty to sixty drawers. The drawers are made in three sizes, like regular type cases— $16 \times 21\frac{3}{4}$, $16 \times 26\frac{3}{4}$ and $16 \times 32\frac{3}{4}$, outside measure. A full equipment of division slats is included for each drawer. Five of the slotted divisions for each drawer in the small sizes and six for each drawer in the two larger sizes, and a large assortment of the cross divisions in assorted lengths. All Cabinets are fitted with steel runs and "New Departure" cases. The Index Book is sent with each Cabinet. A complete description of this Cabinet is given in our new catalogue, which will be mailed on application.

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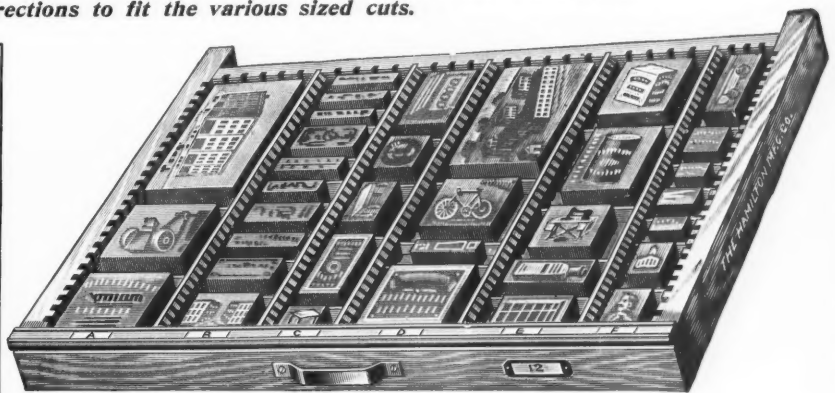
A SAMPLE INDORSEMENT

PRINTING DEPARTMENT OF
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PHILADELPHIA, PA., Oct. 27, 1898.
THE HAMILTON MFG. CO., Two Rivers, Wis.:

Dear Sirs,—I have one of your sixty-case Indexed Electrotypes Cabinets in use. To say that I am pleased with it would but poorly express my appreciation. I have 3,700 electros and can pick out any one in ten seconds. I wish you would refer any prospective buyer of these Cabinets to me. I'll bet I sell him one. Yours truly,

HARVEY E. EATON,
Superintendent.



This cut shows a case as it appears when divided off and filled with cuts or electrotypes.

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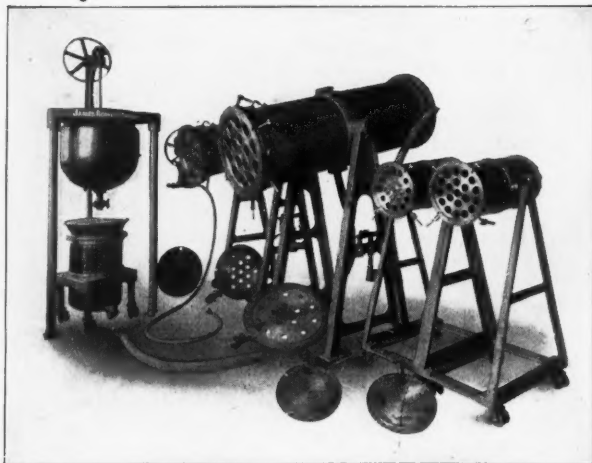
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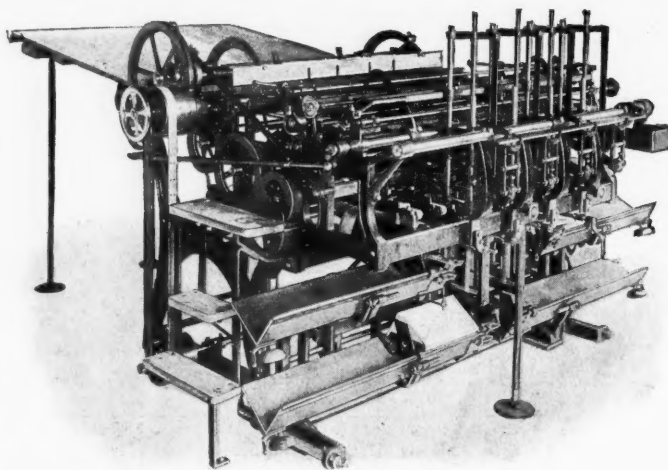
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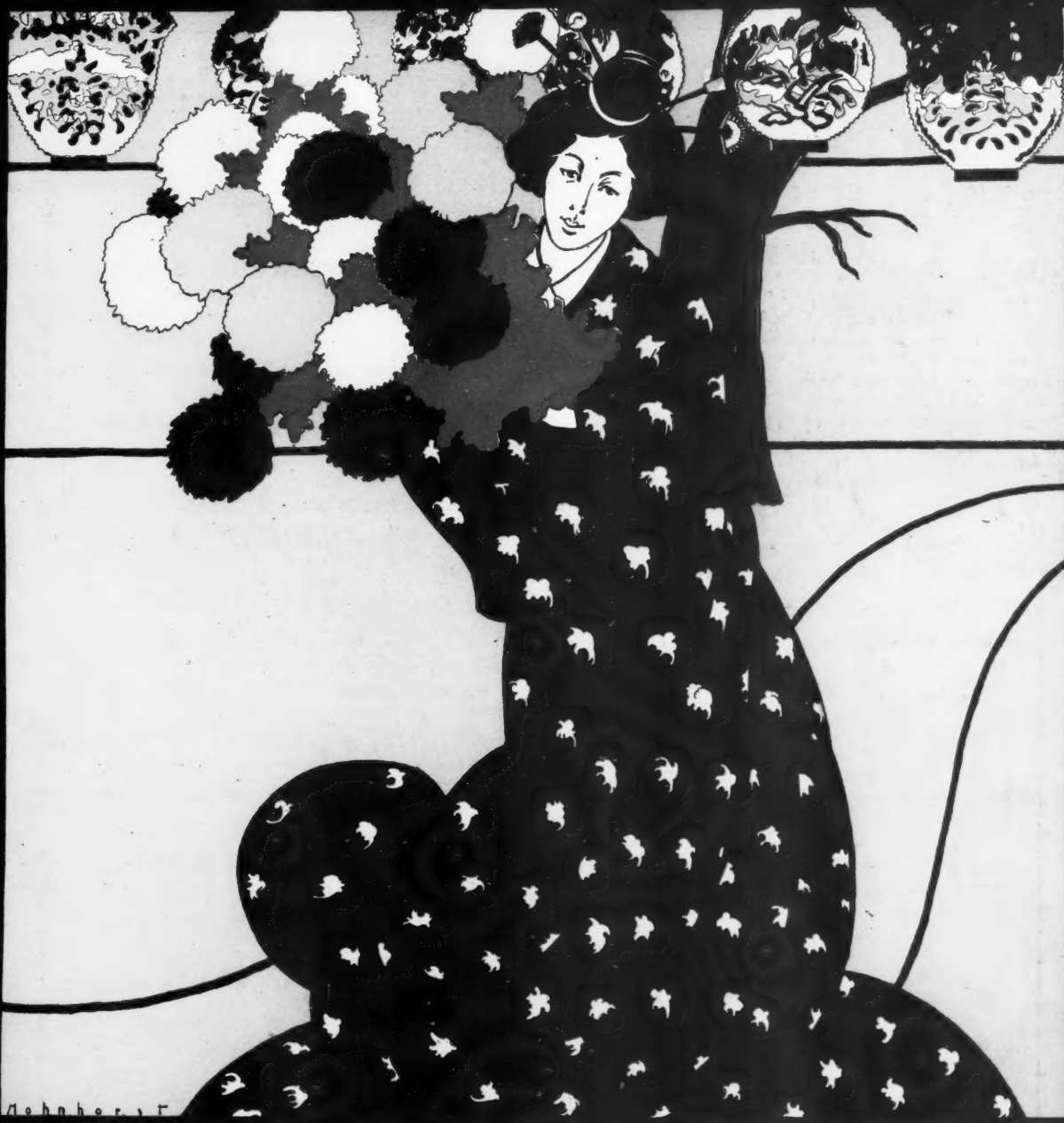
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The Wrong End

NERO, Emperor of Rome, was not what you would call a Safe Risk. He used to go around stirring up Trouble in a way which would have been unsafe if he had not been an Emperor. On account of fear of Lèse-Majesté, however, he was not Molested by the Police. During the Expanse of a reasonably long life, Nero committed a great many High Crimes and Misdemeanors which would have added to the Luridness of any yellow journal published in his day. But with all his faults of Omission and Commission—especially Commission—Nero only made one mistake: that mistake was not in committing suicide. It consisted in doing it at the wrong End of his life. Nothing Nero ever did showed such a rare and keen Perception of the Good of the Community as his stabbing himself in a vital part with a large and trusty I X L Barlow Knife. This was the only Act he ever did for the Good of the Community. But he should have done it earlier in the Game.

The PRINTER makes no Mistake in thinking that he ought to make money out of his Business. This is a wise and laudable ambition. He makes the Mistake, however, of trying to make all of his Money out of the Wrong End. He insists on making it out of the selling end. He insists on getting it all out of his Customer. He neglects to make his Money when buying Material, such, for instance, as PRINTING INKS. If he would make a part of his Money in Buying Printing Inks, he would make the little he gets out of his customers a Great Deal easier. He cannot expect to buy poor Printing Inks and have any Customers left. Every time he buys a Good Quality of Ink at a fair price he adds to the Money that he will make at the Selling End of his Business.

At which end of your Business are you trying to make your money—at the Buying End, or at the Selling End? As soon as you realize that the buying end of your Business is the Money End, that well-bought inks will help you sell your Printing, and increase your Orders for more Printing, you will begin to make your Money at the Right End of the Business.

*Being the
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Emperor
who did
Things at
the Wrong
End, and of
the Printer
who does
Likewise*

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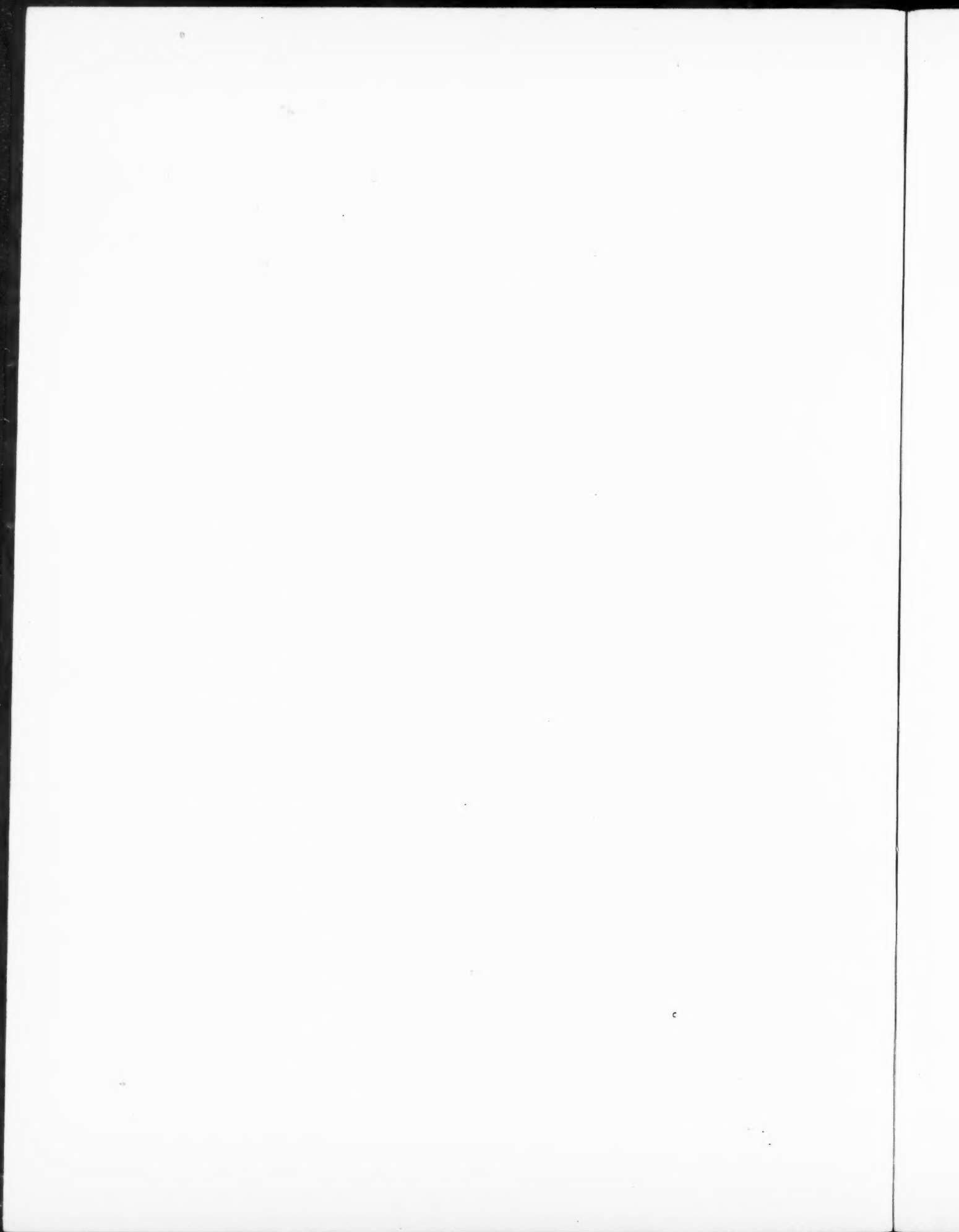


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NEW
YEAR'S
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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVI. No. 4.

CHICAGO, JANUARY, 1901.

TERMS { \$2 per year, in advance.
Foreign, \$1.20 per year extra.

FADS IN TYPOGRAPHY.

ABOUT ANTIQUES AND ITALIANS, THE SCOTCH FACE, AND CONDENSED TWO-LINE LETTER.

BY THEO. L. DE VINNE.

THE fat-faced romans and italics in some favor during the first quarter of the nineteenth century were soon condemned by publishers as unsuitable for good books, but the belief that greater boldness and blackness would improve the attractiveness of type was maintained by all job-printers. To conform to this prejudice English typefounders introduced a new form of fat-faced black letter, or as Hansard called it, a "Very New Old English." This was followed by a bold-faced Antique (better known now in England as Egyptian) and an "English Italian" in which the thickness and color of stem and serif were reversed—the stem having the slight hair line, and the serif the usual thickness of the stem or thick stroke. Hansard adds this comment to an exhibit of the new styles: "Oh! sacred shades of Moxon and Van Dijke, of Baskerville and Bodoni! What would ye have said to the typographic monstrosities here exhibited, which Fashion in our age has produced? And those who follow, as many years hence as you have preceded us, to what age or beings will they ascribe the marks here exhibited as a specimen?"

The new form of black letter was denounced by Dibdin as "frightful, gouty, disproportionate, eye-distracting and taste-revolting." Its period of popularity was brief. The educated book-lover of our time prefers for his work the style of black letter made in the fifteenth century, even if some characters are uncouth and out of line. The new style of "Modern Antique" or Egyptian was more successful, but it has been supplanted by a dozen new faces of better cut, and some of them will never go out of fashion. The "English Italian" was a dismal failure from the start. Many attempts have since been made to modify the crudity of the design, but to no good result; the transposition of thin and thick strokes in type is an innovation that the reader will not tolerate.

English newspapers that took a proper pride in their neat typography refused to use the new Antiques or Italians in their advertisement columns. After a

period of impatient tolerance, the fat-faced black letter also was thrown out. There was a general agreement among publishers that all bold display types were job-printers' types, proper enough for handbills and posters, but entirely improper in books and newspapers. They decided that the advertisement must be made conspicuous by a more careful composition of plain roman types and a more generous relief of white space. It was a sensible decision. Whoever critically examines a bound copy of a high-class old-fashioned English newspaper made between 1820 and 1860 can not fail to note its careful composition and improved readability. Are the advertisements of our time as effective? They cost the advertiser a great deal more for composition, engraving and presswork, but does the screaming advertisement of today win a greater proportion of buyers?

The decision then made by English publishers that there was no better style of type for general work than roman and its mated italic, still left open the unsettled question, What is the best cut of roman and italic? The Caslon cut had been put aside for its alleged angularities and old-style mannerisms. The fat-face had been rejected for overblackness and frailty under wear. New forms of roman successively introduced by the eminent typefounders, Jackson, Figgins, Fry and the third Caslon, did not meet full approval. Yet it was difficult for any captious critic to find fault with the proportions or the mechanical finish of the new faces of roman, for they were round, shapely and symmetrical, but not as attractive as had been expected. After all the care and skill lavished on them they were not as readable as the then despised faces of the first Caslon. Where was the fault? Why did types that seemed perfect after a close examination of each character prove not so acceptable and readable in a mass?

To answer this question properly we must consider the great change that had been made in presses and methods of presswork. The Caslon types of the eighteenth century had been printed by presses made of

wood with beds of stone, and the impressions made on them rarely exceeded the surface of four octavo pages. The paper was always damp, sometimes sopping wet. Thick woolen blankets were used in the tympan to equalize impression and to save time in making ready. When the pressman pulled down the bar, the elastic blanket produced an overlapping of impression on the types. The thin lines of the types showed not only all of their faces, but a part of their beveled sides. They

followed that the readability of types was sacrificed for the improvement of woodcut printing, as it is now in some measure for the proper presentation of half-tone photoengravings.

The unsatisfactory appearance of the new faces of type cut by eminent English typefounders of the first half of the nineteenth century was not due to any radical fault of design or cutting, but to the changed method of presswork — to the abolition of sopping-wet

VERY NEW OLD ENGLISH, or Double Pica Black.

Modern Antique, or *Two line English of 1824.*

ENGLISH ITALIAN FOR 1824.

FROM HANSARD'S TYPOGRAPHIA.

were made thicker in print than the typefounder had cut them in the punch, and showed the very bold and readable letters admired then and now by all old-fashioned readers.

This method of presswork was damaging to woodcuts. Bewick, the reviver of engraving on wood, complained that the beauty of his engraving was almost destroyed by the overlapping elastic blanket, which thickened his delicate lines and flatted his shadings and perspective. His pupils and followers, who went far beyond him in trying to imitate copperplate effects, insisted that their woodcuts should be printed on the new iron handpress of Lord Stanhope, which could be manipulated by an expert so as not to produce this thickening of lines when a light woolen blanket was used for the impressing surface. Engravers advised the printers to work with lighter impression and to show the hair lines of a cut with greater delicacy. The graduation of impression by means of carefully cut overlays was brought in fashion by many printers, of whom Charles Whittingham was most successful. The merit of presswork on types was measured unwisely by the standard that was applied to woodcuts. Delicacy was rated of higher merit than strength. Typefounders who had no need of the caution were advised to cut and did cut hair lines with even greater sharpness. It

paper and the "soaking pull" under impression. The book-printer of our time who uses the genuine Caslon type for a special book is sometimes met with the objection that the prints now taken from them are not as black and bold as those of books printed from these types in 1760. Of course they are not, if they have been printed on dry paper against inelastic impression. To get the old effect, the printer must use over-wet paper and make impressions with an elastic blanket. This deficient blackness is often unwisely attributed to

CHARLES LAMB writes of books which are not books. In the same way there are readers who are not readers — they read with the eye alone, while the brain is inert. This is a class far harder to deal with

10-POINT NO. 1828.

American Type Founders Co., New York.

machine presswork, for it is claimed that the best results can be had only on the hand press. This is absurd. The fault is in dry paper and inelastic impression. William Blades, in presenting to his readers an impression of types from the Enschedé typefoundry, said that the punch-cutter of these types might not rec-

ognize them as his work, for they had been made of much lighter face by the modern method of presswork.

Some of the types that were discarded in 1825 as unsatisfactory are now returning to favor. The Didot face has been reproduced in many sizes by Allainguillaume, of Paris, and is a salable letter in France. An unknown punch-cutter of Boston, about the year 1828, made an excellent series of round-faced roman letter, after the models of Jackson and Figgins, but it was soon supplanted by other cuts much inferior. The De Vinne Press recently induced Mr. Phinney, of the American Type Foundry, to bring some neglected matrices out of the vaults and cast therefrom a font for special use on a new edition of the Stockton novels recently published by Scribner & Co. Book reviewers, who knew nothing of its history, have commended this 1828 face as a new and admirable type. Some types are like old wines; it requires age to bring out their merit.

One of the greatest novelties in the types of the nineteenth century was the condensed two-line letter first made by the Didot printing-house, of Paris, about the year 1836. Compressed or condensed text-types had been used in France and Holland even in the eighteenth century, but no founder had made them on larger body than pica. When the Didots showed in their own books how useful the condensed two-line letters could be made in the composition of the display lines of title-pages, they found favor in all printing countries. It was said that the compositor could get more letters in a line of display without any perceptible weakening of the clearness of the print. The new shape of tall, slim, graceful two-line letters soon put out of fashion the old

bolder title-pages preferred by all printers on the continent.

This fashion has had its day; the condensed two-lines are not in as much favor as they have been. Pickering, the eminent publisher of London, held them in great aversion, and would not use them. This dislike, shared by many good printers of the present time, has been increased by their frequent injudicious application. Types should be selected to fit words, but there have been admiring publishers who insisted on having letters and words stretched out and adapted to suit types. The condensed form must be used; if there were not letters enough in a line of display, the condensed letters must be spaced until they filled the line. A nice mess it was when a title-page was so treated.

brain is inert. This is a class far harder to deal with than that other class which has never made any use of the power of reading which was hammered into them in the pri-

ENGLISH NO. 19.

Geo. Bruce's Sons & Co., New York.

L'HYGIÈNE PUBLIQUE

CLASSIQUES ALLONGÉES.

A. Turlot, Paris.

GEORGE WASHINGTON

DOUBLE ENGLISH CONDENSED.

Geo. Bruce's Sons & Co., New York.

shape of square-set capital letter. The titles of books, not only in France, but in England and America, soon had their display lines in condensed capitals, not always to their improvement, but condensed capitals were the latest fashion in typography and printers and publishers thought that they must keep in the fashion. The shape preferred in England and America was a type of thin stems and sharp hair lines. The French, with better judgment, thickened the stems so as to give a proper degree of weight or blackness to the type, but they adhered unwisely, as did all English and American founders, to the razor-edged hair line. In English-speaking countries, the thin-stemmed two-lines have always been in favor, and the skeleton-like title-pages made from them contrast quite unfavorably with the

Although English and American printers readily accepted the French condensed two-line capitals, they resented for a long time any and all attempts to compress or condense the lower-case or book-letter. They preferred the round and open letter made by Jackson, Fry and Figgins. These letters imitated more or less closely the curves of Bodoni, but there was a notable lack of grace and a certain degree of mechanical stiffness in the curves. Samuel S. Dickinson, a printer of Boston, whose services in improving printing are almost forgotten, was the first to attempt the needed reformation. At that time (1837) he had no typefoundry, and preferred to send to Edinburgh to have his notions of what type should be properly produced. This was done quite successfully in the foundry of Alexander Wilson & Son. In this new face some of the slightly compressed features of the style then approved in France were successfully reproduced. To prevent a too close fitting of meeting letters some serifs were made unduly long, but the old fashion of sharp hair lines was fully retained. The types so made were slender, delicate, graceful and were much admired. As this new face of type was first made in Scotland, it was then and ever since has been known as the Scotch face, although it was planned to the order of a New Englander. With this new letter, English printers produced many admirable pieces of typography which have never been surpassed. It was beautiful, but it was fragile, and its beauty was dimmed and sometimes entirely destroyed when it was used for newspapers on coarse paper with cheap ink and jammed in woolen or india-rubber blankets, as was then customary.

The Scotch face, as first made, has gone out of fashion, and has been supplanted by other faces of no

greater merit but of greater durability. Yet it has not lost its attractiveness to an educated taste. After a careful examination of the specimen books of American and European foundries, the Committee on "The Book of Common Prayer, according to the Standard of 1892," appointed at a general convention of the Protest-

the same way there are readers who are not readers — they read with the eye alone, while the brain is inert. This is a class far

GREAT PRIMER NO. 4.
James Conner's Sons, New York.

ant Episcopal Church in the United States, decided to make use of the Scotch-faced great primer, introduced to this country about 1845 by James Conner, of New York. He who has seen this admirable folio will not quarrel with their decision. The Grolier Club, of the City of New York, has used a Scotch-faced letter on English body for its edition of "Count Hoym," which has been much commended.

Written for THE INLAND PRINTER.

ONE HUNDRED YEARS OF PROGRESS IN PRINTING.

BY CHARLES H. COCHRANE.

THE close of the nineteenth century is a proper time for reviewing the steps by which the printing art has been brought to its present high development as one of the leading industries of the world. On January 1, 1801, there was no such thing as a cylinder press, job press, or composing-machine. All paper was hand-made, and the only illustrations obtainable were coarse woodcuts. Electrotyping, etching and lithographing were unknown, and stereotyping was not reduced to a practical basis. Rough wooden hand presses bound with iron were the regular machines of the printer, who also often cast his own type. There were a few foundries that had themselves cut some exquisite type-faces, that are duplicated today, but such are probably the only mechanisms in the craft that remain unchanged.

The beginning of the nineteenth century will be forever memorable in the annals of printing as being a period when there were born a large number of improved mechanisms and processes. Lord Stanhope's iron hand press was perfected in 1800, and drove out of the market its wooden predecessors, although as late as 1809 the largest printing-office in New York city was run with nine wooden hand presses.

Stereotyping, which is generally ascribed to William Ged, as invented in 1705, did not become a practical art until 1802 or 1803, when Lord Stanhope completed successful experiments in the plaster process

with the aid of one Wilson, who in 1804 offered the secret of the process to the Oxford University for £4,000. So carefully were the secrets of stereotyping guarded that when David Bruce, in 1812, desired to learn the methods, in order to introduce it into America, he had to make a trip to England and expend a great deal of time, patience and money in picking up the details.

The principle of lithography was discovered in 1796, by Senefelder, and in 1801 practical work was begun in London, and within a few years in Vienna, Paris and Berlin. The first lithographic printing done in New York was in 1819, and the art came into considerable use in London in 1820, and in the United States by 1830.

The papermaking machine was invented in France in 1799, the inventor receiving a reward from the French Government and interesting the Didots, who a few years later interested the Fourdriniers, leading papermakers of London, who developed the machine that bears their name.

Thus it appears that iron presses, stereotyping, lithography and the papermaking machine were all



PUGGY AND I.

Photo by C. O. Balcock, Chicago.

offered to the printer at about the same time one hundred years ago. Each of these inventions served in its own way to develop the progress of the "art preservative of all arts," and marked the dawn of a new era in printing.

The trade was very slow in accepting inventions and innovations at the period of time of which we are speaking. Probably twenty-five years elapsed before the iron hand press had generally replaced its crude

wooden predecessor, and the arts of stereotyping and lithography were confined to a few firms for a considerable number of years. The printing-press was more rapidly developed than any other branch of invention during the early part of the century. Before a fourth of the printers had adopted the iron hand press, Friedrich Konig had patented a cylinder machine which he built under the patronage of Thomas Bensley, a leading printer of London, in 1810-11. This machine is said to have given a speed of eight hundred sheets an hour, which must have been an outside figure, when we consider that it had no grippers, and but very unsatisfactory inking devices. It may seem a very easy mat-

because of complications, the rotary presses were of slow development. Rowland Hill, who took out the first patent on the rotary web machine, constructed it at a cost of about \$10,000 and used it for some time. He was followed by Jephtha A. Wilkinson, who obtained an English patent on a web rotary about 1841. R. M. Hoe's rotary, which eventually outstripped all others, was first put into use on the *Philadelphia Ledger*, in 1847, being what was termed a type-revolver. Applegath built a vertical cylinder rotary in 1848; Hoe's lightning press came out in 1847, and Bullock's web perfecter in 1865.

Bullock was the first to use a small cylinder with



Photo by Ralph Cary.

SHEEP.

From collection of H. W. Fay, De Kalb, Ill.

ter nowadays to construct a cylinder printing-machine, but when we recollect that such things as rollers were then unknown, and that all the little devices, familiar to us at the present day, had to be thought out, it is apparent that Konig had tremendous obstacles to overcome. As a matter of fact, Konig did not overcome very many of them, and to Napier and Applegath, who were later English inventors and builders of cylinder presses, should be ascribed most of the credit for making the machines practical. Napier invented grippers and the railway-rack bed-movement familiar to most of us in the early makes of Hoe presses. Applegath devised composition rollers and the table distribution of ink.

Many printers consider that rotary presses are an invention of the present generation, whereas the first rotary was devised in 1835, before any considerable number of cylinder presses had come into use; but

curved stereotype plates, feeding from the roll, and printing on both sides. Walter followed him with an English machine a few years later, and Hoe's presses shortly acquired the general market. These web rotary perfectors were made possible through improvements in stereotyping. Charles Craske, of New York, was the first to make a curved stereotype with a paper matrix, in 1850, his being the system which, as perfected, has since come into general use.

The small platen job press dates from about 1840, when Ruggles began to build them. The trade had to be satisfied with pretty poor machines until after 1850, when George P. Gordon became interested, taking out over fifty patents before he ceased developing the machines.

The Adams press was the first real power press offered to American printers to supersede the hand press. It came out about 1830, and at the zenith of its

prosperity was manufactured in fifty-four sizes and styles.

Although the Fourdrinier Brothers have been generally credited with being the originators of the paper-making machine, they were really developers and perfectors, as their work was based upon that of Louis Robert, of France, who took out a patent and was backed financially by Didot, the leading French printer. The general principles of papermaking machines have remained the same from that day, no one ever having been able to devise a radically different method of making paper by machinery. Of course, the details of the machines have been subject to a multitude of pat-

The manufacture of bookbinders' machines and tools was begun by William O. Hickok in 1846, and his ruling-machine has come into general use. The gathering and casemaking machines are of too recent origin to require more than a mention here.

While the important developments recorded were taking place in the domain of pressbuilding and paper-making, the typemaking branch of the business did not remain stationary. It received its first great impulse about 1835 through the efforts of David Bruce, Jr., the inventor of the typecasting machine. Before that date all type was cast in hand molds, very much after the fashion of the Gutenberg and Moxon. Bruce's



A DE KALB COUNTY PASTURE.

Photo by Ralph Cary.

From collection of H. W. Fay, De Kalb, Ill.

ents, but the dandy-roll, with its traveling wire cloth, is and perhaps always will be the essential feature of all such machines.

Rags were used exclusively for papermaking up to 1855, when straw and other substances were experimented with. Cellulose or pulp wood began to come into use about twenty-five years ago, and has taken the lead over all other materials for papermaking, although it has been demonstrated that almost every vegetable fiber can be used.

Forsaith's paperfolding machine came out about 1863, and was shortly followed by other makes. The paperfeeding machines have come on the market within the last dozen years.

machine revolutionized methods and cheapened type. It came into universal use and remained the standard machine until within a few years, when the Barth machine was taken up by the American Type Founders Company.

The first typesetting machine of any importance was that conceived by William Church, of Connecticut, in 1822; the first to be put into practical operation was devised by William H. Mitchel, of New York, about 1853. A number of his machines were built and used with profit, as far as composition was concerned, but eventually failed for want of a proper distributing machine. The Burr, Fraser and Thorne typesetting machines, all of which have come into use within the

last twenty-five or thirty years, were the first really profitable composing-machines employed, although the crowning success in this field was won by Ottmar Mergenthaler in the Linotype.

The printers of one hundred years ago suffered from more causes than inadequate machinery and tools. In Russia, in 1798, Paul I. issued an edict suppressing printing-presses and public schools; in Great Britain in the following year George III. enacted a law requiring a small license for the registering of printers, and the use of printing-tools without a certificate involved a fine of £20. Numerous other restrictions were placed about the business by the same and subsequent acts, and until about 1820 the printers of England were seriously harassed by libel suits and other legal interferences with their trade. Punishments inflicted on the printers were in numerous instances greatly in excess of their violations of the law; for instance, in 1810 William Cobbett, a most able printer of London, was sentenced to two years' imprisonment and £1,000 fine for libeling one of the nobility, while his printer, Thomas Curson Hansard, received a penalty of three months' imprisonment, although he was probably the most reputable printer in the city. Even the booksellers and newsdealers who had handled the publication received punishment at the hands of the law. Such cases were comparatively common in England, and the attitude of the Government toward the press was reflected in America in a minor degree.

By the middle of the century, however, the public on both sides of the Atlantic seems to have been sufficiently educated up to the value of the printing-press, and of the newspaper, to result in the removal of exactions calculated to render printing and publishing unprofitable, and since that time the growth of both the job-printing and newspaper branches of the industry has been enormous, certainly exceeding that of any other single industry that could be named.

The daily newspaper was in existence more than a hundred years ago, despite the very inadequate facilities for printing large editions. In 1777 there were seven daily papers in London. The first daily newspaper in the United States came out in Philadelphia in 1784, being styled the *American Daily Advertiser*. The *New York Daily Advertiser* appeared the following year, and by the opening of the nineteenth century most of the larger cities in both England and America were supplied with daily papers. All these were, of course, printed on wooden hand presses and had correspondingly limited circulations. The first paper established in what was then called the Northwest Territory was the *Sentinel of the Northwestern Territory*, issued in Cincinnati in 1793. The first Illinois newspaper appeared in 1814 or 1815 at Kaskaskia. The *Washington Gazette* was established in 1796, four years before the seat of government was removed to that city. In 1775 there were thirty-seven newspapers published in the United States. I fail to find any accurate figures for the year 1801, but by 1835 there was

a total of 1,258 daily, semi-weekly and weekly papers issued, and in 1850 the total had increased to 2,048 weeklies and 254 dailies.

The war of 1861-65 gave a stimulus to the newspaper industry of the United States, and since that time daily newspapers have been issued in every city and town of 10,000 or more inhabitants, while there is scarcely a village that has not its weekly publication. Almost every newspaper has its printing-office, as



AN "INLAND" PRINTER. Photo by Ralph Cary.

From collection of H. W. Fay, De Kalb, Ill.

appears by the returns of the latest directories, which indicate a present total of about twenty thousand printing-offices and twenty-two thousand newspapers in the United States.

The development of the pictorial side of printing belongs almost wholly to the last half of the century. In 1852 Fox Talbot obtained a patent on a process very similar to what is now called zinc etching. Within the next decade several inventors and experimenters had made progress with the gelatin film, but no commercial success was attained, and there was a falling off of experimentation in this direction; but in 1873 Professor Husnik succeeded in producing practical printing-plates and formed a basis from which the photoengraving industry has grown. The first zinc etching made in the United States was produced in 1865, and about 1875 several establishments were in the engraving business, furnishing plates for printers, generally by zinc etching. By 1885 many were using

the half-tone process, which has since come into such general use.

Although Gutenberg printed in colors, there were no artistic color reproductions by the printer until recent years. Lithographers gave us the first really good colored chromos about 1875. The label printers have developed some very beautiful results, mostly within the last fifteen years, while the three-color process, which has reached its highest perfection in art calendars, is of very recent origin.

I have thus briefly summarized the leading features in the development of printing and kindred trades during the century just closed. Such a résumé tends to emphasize the tendency of all inventions to broaden and ramify into numerous channels. In 1801 there was but one trade of printing, and the average printer cast his own types and made his own presses. Today there are about fifty different branches of the trade, going to make up the total of what is covered by the general term — printing. Who shall say that each one of these fifty branches may not be as capable of as great development in the twentieth century as has come to the parent trade in the nineteenth?

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY A BINDER.

NO. XVI.—HEADBANDING.

IT is a curious fact that, in the early days of bookbinding, a volume showing any evidence of painstaking workmanship was invariably finished with hand-made headbands of twisted silk, woven about a piece of vellum, the silk thread being sewn through the back of the book at the same time to hold it firmly in place. Originally the headbanding was a part of the sewing, the operator looping the kettle-stitch around a piece of vellum at each end instead of at the last cut as the sewer does at the present time.

Now, however, the extra binder buys his silk headbands ready-made, choosing according to the dictates of such good taste as he fortunately may possess, from the English, French and American samples. Some art binders — as they like to be called — are so fastidious as to send abroad for special and unique patterns of headbanding, just as they do for particular shades of leather and curious marble lining papers, such special details serving to identify their bindings from the ordinary.

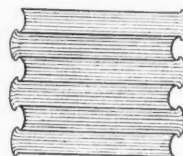
On the other hand the cloth edition binder, turning out books by the ton, finds it more economical to make his own headbands as the binding progresses, instead of using the ready-made muslin headbands that were at one time employed. His method is as follows: The books, we will suppose them 12mos, coming from the rounding and backing machine, are next stood out in piles with the backs all one way at the edge of a table, ready for crash and headbands. The "liner-up" now glues off three or four piles, using a good quality

flexible glue, worked thin. By the time he has glued up the fourth pile, the glue on the first has sufficiently set, and turning the books back and face he rubs the crash into place. The crash, sometimes called cheesecloth, or super, is cut about $2\frac{1}{2}$ by 6 inches, depending on the size and thickness of the volume.

Headbanding is carried forward at the same time as the lining-up. The headbander cuts his muslin, either striped or solid color, in strips across the grain,



No. 1.
Jointed books piled
with backs one way
for gluing off.



No. 2.
Books piled back and
face for crash after
being glued off.



No. 3.
Book with
crash
in place.

about one inch wide. Several of these are laid on the table and pasted off, and a string placed lengthwise in the center of each. These pieces of muslin are now folded over on the string and pressed together, thus becoming long strips of headbanding. As the strips are made they are bunched one upon the other. All through the operation of making headbands the materials must be kept moist with paste. When a pile of twelve or more strips is complete they are again brushed over with paste and the whole sliced into sections the width of the headbands desired.

These separate headbands are spread out on a piece of tin (a zinc table-top is very desirable for this work) and are now ready for the books, which have been backed with crash and are now almost dry. The headbander takes one of these books in his hand and dabs it at a headband: it sticks and is adjusted into right



No. 4.
Strips of muslin with string in place
in the process of making headbands.



No. 5.
A bunch of headbands.

position and firmly into place before the other end is turned and dabbed at another headband. In this manner the headbander "works in with" the liner-up, so that their work progresses uniformly and quickly.

With the extra binder the operation is even simpler, as the ready-made silk headband comes on cards and needs only to be cut off in the proper lengths and stuck into place.

Rough-edged books are headbanded only at the top, and many cloth books not at all. The very cheapest, for reasons of economy, and many of the better class simply to carry out a certain style of binding — especially flat-backed books — are frequently bound without headbands. Recently there are more solid

colors used on cloth books for headbanding than of the striped blue and white or red and white.

If the book is to have a ribbon marker this must be glued to the back by one end before the headbanding is begun. But ribbons are seldom used now, excepting for Bibles and some books of poetry.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. VI.—ECONOMY IN MARKING PROOFS.

AN integral part of true method is a habit of economizing—i. e., of saving not only the employer's time, but also that of the compositors, by making not only the most intelligible marks, but those which involve the least effort. Conservation of energy is a prime desideratum. Nevertheless, the proofreader can not properly always conserve his own energy, as that would sometimes be done at the cost of clearness. What is here said about details of marking, with reference to economy, is not intended as prescriptive; it is rather meant to be suggestive. Some examples of what seems to be waste of time may serve a good purpose as an aid to beginners, even if not especially useful to experienced proofreaders. Habit is so strong that, however much may be said in favor of change, it is not likely that many of those who have become established in certain ways will perceive any great need of acquiring new ones.

All the points to be noted here are taken from experience. It has not been thought necessary to attempt an exhaustive collection of instances of wasted energy. Some typical examples are adduced, with the hope that they may prove sufficient as analogical guides. Everything that can be done to simplify the marking of corrections on proofs should be done, and nothing can be more important to the beginner than acquiring the habit of saving time and effort, except guarding against obscuring the effect by saving too much. Nothing should be omitted that is necessary to clearness, and no mark should be made that is not unmistakable.

A tie-mark is made to indicate closing together so as to leave no space. Many proofreaders use such a mark when it is not necessary, as in taking out a letter from a word. When a letter within a word is to be removed, a line through the letter and a dele-mark in the margin are sufficient. The fact that the remaining letters are to be closed up needs no telling, and so no tie-mark is needed. A correction exactly like this is taking out a hyphen from a compound word when the word is to be solidified. Many proofreaders do not, in such a case, make a line through the hyphen at all, but make tie-marks above and below it, from letter to letter. Now, such marking is not often misunderstood, but it leaves a plausible excuse for misinterpretation, because the mark made does not mean that anything is to be taken out, and the compositor might reasonably suppose that the proofreader had thought there was a little

extra space between the characters, and so fail to make the correction. Undoubtedly some proofreaders, who already have the habit of marking in the way here disapproved, will think that the objection is not well founded; but those who are willing to improve their practice may find advantage in adopting the recommendation here given. The best way to indicate changing a hyphenated compound to a solid word is simply to cross out the hyphen and make a dele-mark in the margin.



Photo by Ralph Cary.

CATTLE IN SHADE.

From collection of H. W. Fay, De Kalb, Ill.

When the hyphenated compound is to be made two words, the hyphen should be marked and a space-mark should be made in the margin. This is the one way for these two corrections that is unmistakable, and it is already very common in practice, though not so common as it should be.

A very troublesome marking, found often on authors' proofs, and not common among proofreaders, though some of them use it, is the making of a dele-mark as well as writing what is to be substituted. When anything is to be changed, the substitute in the margin is sufficient. The dele-mark should be used only for complete removal of what is marked.

Certain pairs or groups of letters are generally, though not always, together on one type—fi, fl, ffi, ffl, æ, œ, etc. These are seldom separated in type, except in display type. In marking on a proof—as when fi

appears where fl should be — the pair or group should be treated as one character. In the instance mentioned the fl should be written in the margin, not merely the one letter that seems to be needed. Being one type, all that is on that one type is needed for perfectly certain clearness. The fact that in ninety-nine cases out of a hundred the compositor would know from the one letter what he ought to do, and would make the proper correction, is not a sufficient reason for neglecting to safeguard the hundredth case by making the whole character every time.

In line with the fault just mentioned is the habit of marking only one part of a fraction. In general, when a fraction is to be changed, the whole fraction should be written. If $\frac{3}{4}$ is to be changed to $\frac{3}{8}$, it is far better to write in the margin both numerator and denominator, although only the latter is wrong. Of course, when each part contains many figures, and only one of these is wrong, only the wrong one need be marked.

It is impossible to be too cautious in correcting figures. No matter how unnecessary it may seem to mark more than one or two out of a number of them that may stand as one amount, perfect safety demands the writing of enough of them to leave no possibility of misunderstanding. Thus, in correcting the number 123 to 133, it is permissible, and should not be risky, merely to make a line very plainly through the 2 and write the 3; but even in a case so simple it sometimes happens to be advisable to cross out the whole number and write all of the new one. When, however, the number 123 is to be changed to 132, all three figures should be marked. A great risk is run by many proofreaders in neglecting this simple precaution, merely through impulsive avoidance of writing one seemingly extra character. A greater risk is run in marking such a correction in the way mentioned in the next paragraph.

Whenever a number of ways are possible to do anything, it is probable that some one of those ways is, for one reason or another, better than any of the others. Even if no other absolute advantage can be proved, little doubt seems possible of real gain in prevalent use of one method, rather than leaving each person to make an individual choice, or to act on the impulse of the moment and indulge a confusion of practice. In correcting proofs such cases abound. The one we mention is probably the most frequent in occurrence, and may be taken as exemplifying a principle of economy easily applicable in many other matters. Transpositions of words should be marked by a line around the word or words that are out of place, leading to a caret in the place where they belong, and "tr." should be written in the margin. Such being the common and best practice in certain cases, it is not surprising that it is also common to employ it where another method is preferable. When letters within a word are transposed, as in "taht" for "that," or figures, as in 123 for 132, it is better to make a line through the two letters and write them in proper order in the margin, and better yet to cross out and write in the whole word, except that this full treat-

ment is not economical or in any way necessary when the word or number is long. A little thought, or a little practice for comparison, should convince any one that not only is clearness gained in the long run by the marking recommended, but also less work is done. Such errors in composition are much more frequent in machinework than in real typesetting.

A feature of the best manner of marginal correction is a long vertical stroke after each mark, which it is well to make in nearly all instances. The purpose of the stroke is isolation of the individual corrections, and this is not needed in cases where there is no possibility of confusion, as with the dele-mark, which is so plainly separate in its nature. It would probably be good practice for a beginner to make no exceptions, however, thus forming the habit of using the separating stroke so much that it will not be forgotten when it is really needed. An example of its usefulness is the marking of a correction of figures ending with a 1. With this figure written, as it usually is, only as a vertical stroke, an additional longer stroke serves to fix the fact that the figure actually is a figure.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. III.—THE AUTOMATIC GAS GOVERNORS.

"I NOTICE we don't have hot and cold metal any more," remarked the Operator to the Machinist. "That was the bane of our lives formerly. What did you do to prevent it?"

"Well, in the first place," George replied, "I found that the governor on the main pipe wasn't acting at all. The float in it was weighted down so that whenever the pressure in the main fluctuated, the heat under the pot varied likewise, which variation the governor is intended to prevent.

"Here is a sectional diagram of the governor (Fig. 3), which is a simple affair, but evidently little understood by some. The gas enters the governor and flows in the direction indicated by the arrows. A float *E* has its rim *D* immersed in mercury, a rod extending downward from the float connecting it with the valve *H*. The pressure of the gas tends to raise the float *E* and thus close the aperture at *H*. To overcome this tendency a sufficient weight *F* is placed on the float to admit a moderate flow of gas. The mercury acts as a flexible seal around the rim *D* of the float and prevents the escape of gas. Should the pressure in the main fall off, the float sinks deeper into the mercury and the opening at *H* is enlarged thereby to admit a larger volume of gas. When the pressure increases, the float rises and partly closes the opening at *H*. Obviously, if a heavy weight is placed

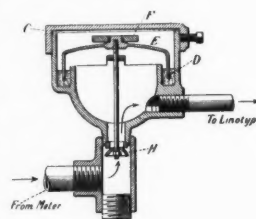


FIG. 3.

at *F* the float can not respond to the varying pressures, and the result will be hot and cold metal. When replacing the cover *C* care must be taken to prevent its interference with the movement of the float."

"Does the machine governor act on the same principle?" questioned the Operator.

"No," replied the Machinist; "its action depends entirely on the temperature of the metal in the pot. I have here a diagram of the gas governors which are being applied to all machines now being manufactured."

"This is the way this governor works: The gas from the main enters the tube *A* (Fig. 4) and flows upward through an opening near the upper end of

the iron tube *B*. Descending through this central tube, the gas escapes from its lower end between the tube and the surface of the mercury *E*, and then passes up around the tube *B* and downward through the tube *C* to the burners under the metal pot. That part marked *M* is a valve which, when turned, opens a by-pass directly between the tubes *A* and *C*. We haven't that arrangement on our governors, but that's the only difference between the drawing and all other governors. By means of that valve and by-pass a full head of gas can be sent to the burners without

disturbing any adjustments in case of cold metal or when heating up in the morning.

"The mercury is contained in the tube and a holder which extends under the mouth of the metal pot. When the temperature of the metal increases, the column of mercury expands and its surface rises toward the opening in the lower end of the tube *B*, thus reducing the space through which the gas passes and diminishing the flow of gas to the burners. When the metal in the pot cools, the column of mercury contracts, the opening between it and the bottom of the tube is enlarged, and more gas flows to the burners. The reason the gas doesn't go out completely when the mercury entirely closes the opening in the bottom of the tube *B* is because there is a small pinhole higher up in the tube at *H*, which allows enough gas to flow to the burners to keep them lighted.

"When the metal pot is cold the mercury should be in view in the lower part of the glass tube. When the metal in the pot reaches the proper temperature, the surface of the mercury should just touch the lower end of the tube *B*. The proper temperature is about 540 degrees for new metal; old metal requires less heat — between 520 and 525 degrees. The tube *B* can be lowered by loosening the screw *N*. When the adjustment is once made, the temperature will be automatically

regulated and the tube should not be moved unless from leakage or oxidization there is a loss of mercury, when the screw *K* can be removed and mercury added, after which the tube *B* should be properly readjusted to height."

"How can you tell when the metal is at the proper temperature without a thermometer?" asked the Operator.

"You've noticed me fold up a strip of paper and plunge it into the metal, haven't you?" George replied. "Well, if the paper turns a dark brown, it's too hot. The paper will turn a light brown at the edges when metal is at the proper temperature. Lowering or raising the adjustable tube *B* the thickness of a sheet of paper will alter the temperature several degrees."

(To be continued.)

Written for THE INLAND PRINTER.

THE CUTTING OF SPECIAL SHAPES.

NO. VI.—BY WILLIAM B. LAWRENCE.

IN THE INLAND PRINTER for the month of August we gave, among other shapes, an illustration of a box shape, Fig. 15, a view taken from top elevation, with angle toward the front, and promised to show an advertising novelty of the same shape later on. We reproduce Fig. 15 here and also give the novelty spoken of, which, it will be seen, is the same shape in outline. This shape (Fig. 38) represents the old-time smithy, the birthplace of many an invention, and in the manufacture of the articles which are the result of those inventions of fifty or more years ago, we find some of the largest factories in the world to-day. This idea was used by a large manufacturing company to show its growth. The card is printed upon both sides and the design so arranged as to show the start of the industry in the smithy and its successful

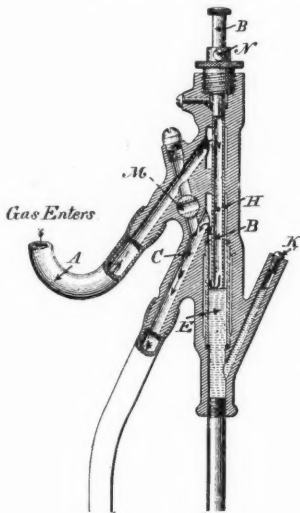


FIG. 4.

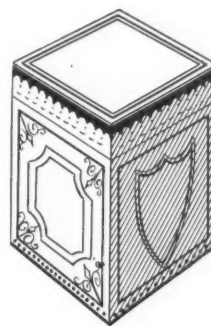


FIG. 15.



FIG. 38.

advancement to large and commodious factories. The shape is scored across the center to fold back, and the doors are made so as to open outward, being cut through the center and top and bottom and scored at the hinge side. Upon opening the doors, the near view shows several men working upon parts of machinery in the blacksmith shop, representing how it was done at first, while the distant view, which may be seen through

the open back door of the shop, shows the same company's large modern factories in full operation. In cutting this shape, the doors should be cut, then the scoring for the center of the card and the doors should be done, the card folded and the corners, representing the slope of the roof, cut off on the paper-cutter, using a pattern-block somewhat similar to the one shown for the cutting of the cube. This would be a very simple and easy form to handle in so far as cutting it into shape is concerned, and the idea may be changed and the shape used for other purposes.

It was not the object of the writer to give in detail a large number of advertising novelties in this article, nor to take up each shape and explain the various uses to which that particular shape could be adapted, but the intention was, as stated in the first chapter, to suggest a line of thought that would, with a few examples, lead to results greater than at first deemed possible in using the ordinary paper-cutter instead of dies for cutting out certain shapes, so that with the start thus obtained those who were interested could develop this idea and apply it to their own business. We have given illustrations of various shapes which may be used for advertising purposes, but have not by any means exhausted the supply in this line, as many others could have been given if it had been thought necessary. Enough, however, have been used to convey the idea intended. The manner of making the pattern-block has, we think, been so fully explained that its construction and use will be readily understood. However, as we all know that experience is the best teacher, a trial of this method of cutting shapes will do more to give an insight into its value than whole pages of description.

By referring to the illustrations of the baking-powder can and the comb, in the first chapter of this article, the box shape shown in Fig. 15 and the log cabin, in this chapter, we will find examples of the different application of the same shape, and the printer who can utilize these shapes in the largest variety of ways will have the advantage over the printer who thinks "any old thing" is good enough for customers, and who makes no effort to be up to date in his ideas and ways of doing business.

We have given a few examples of shapes which may be cut out upon the paper-cutter and some on the press. Now we want to give one of many that can be cut out without either cutter or press. We are now in the era when the spasm is on for using sheets of paper to fold and mail without envelopes, tucking in the end or flap to hold the paper secure. These mailing sheets vary in size and shape, but one will be sufficient as an example, and we will consider the size sheet that will fold up to the dimensions and shape of the regular $6\frac{1}{2}$ envelope. Take a sheet of paper 9 by 12 inches and fold it through the center of the 9-inch way; open the sheet and fold the ends to within one-half inch of this center crease; next fold up the bottom of the sheet 3 inches for the first fold and $3\frac{5}{8}$ inches for the

second fold; this will leave a flap of about $2\frac{1}{2}$ inches. Now open the sheet and the creases will guide you in cutting out the corners, as shown in Fig. 39, which, it will be noticed, are not cut out square, but the top of the flap is $\frac{1}{2}$ inch narrower than the base of it, and the sides are $\frac{1}{4}$ inch shorter at the outside. The bottom of the sheet is left straight to hold the flap in more securely. Use this pattern to mark out the shape on an inch board and after the corners are sawed out it will be ready for use. This should all be done before the job is started, and the folded paper pattern should go to the compositor with the copy, and may guide him in getting the matter properly set up. When the work is

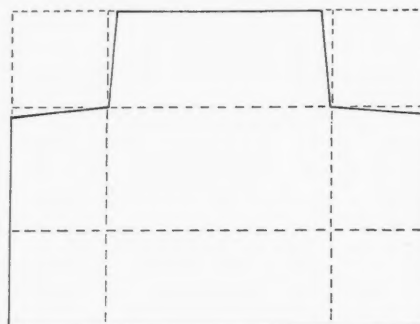


FIG. 39.

printed and ready to cut out, place a convenient number of sheets on a table with the wooden pattern on top of them, and clamp down with a padding-clamp. Now with a sharp knife cut out the corners and the shape is ready to fold.

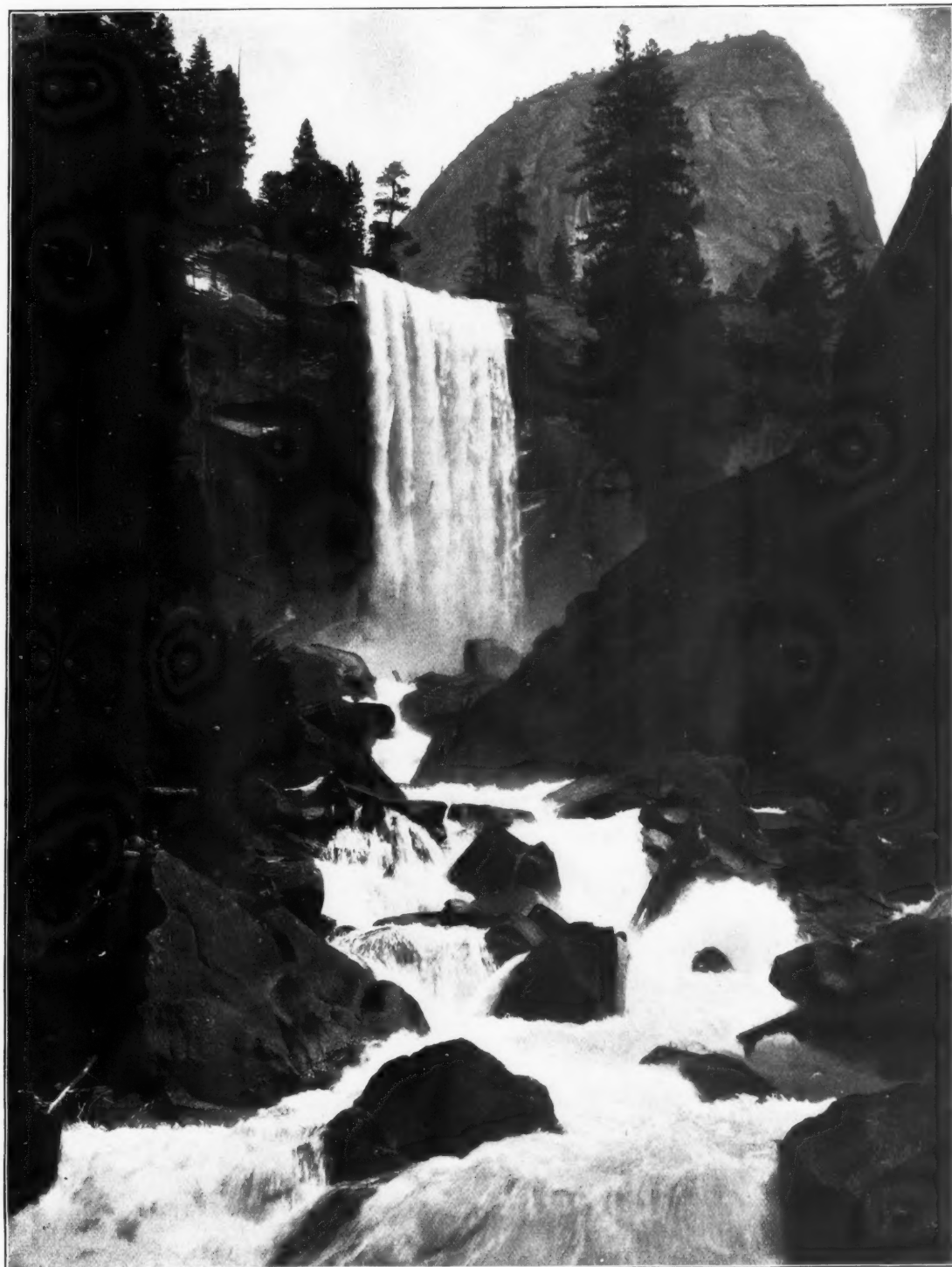
The folding of a shape of this kind accurately is no easy matter, and we have found the following to be a great help. Take a piece of tin or pressboard and cut it about $6\frac{1}{2}$ by 9 inches; this is to be laid upon the sheet to be folded and both sides folded over it. Then the top or flap is next folded, the tin is then drawn down until a mark, previously placed thereon (in this case three inches from the top edge) is even with the bottom of the sheet; make the last fold and withdraw the tin. The flap can then be tucked in and the shape is ready to be addressed and mailed. This method insures uniformity and has been used with success.

(Concluded.)

ITS CONTENTS INCOMPARABLE.

Enclosed find check for \$2 for year's subscription to THE INLAND PRINTER. Your publication is an absolute necessity. Its contents are incomparable. We can not do without it. Each number is better than its predecessor. It is with great pleasure we renew our subscription, knowing at all times that "we are getting the best end of it."—Hanzsche & Co., Printers and Engravers, Baltimore, Maryland.

A word, a cut, a twist of the wrist, are sometimes worth their thousands. There is a four-line reading notice that has earned a dozen common fortunes. A little cut may illustrate more than five hundred words.—S. O. E. R.



VERNAL FALLS, YOSEMITE VALLEY, CALIFORNIA.
(350 feet high.)

Photo by Fiske.



THE ARRIVAL OF THE NEW YEAR.

Drawn by Louis Braunhold, Chicago.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton Building, 110 to 116 Nassau street.
R. B. SIMPSON, Eastern Agent.

VOL. XXVI. JANUARY, 1901. No. 4.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDLER, Grunmaischer Steinweg, 3 Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

ADVANCE IN THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

BEGINNING with the April number, which commences a new volume, the yearly subscription to THE INLAND PRINTER will be raised from \$2 to \$2.50, and the six months' subscription rate from \$1 to \$1.25. The postage on foreign subscriptions will remain as at present, \$1.20 per year extra. The retail price for single copies will be 25 cents. The publishers have decided upon this policy for the reason that the publication has grown so rapidly, not only in point of valuable matter and illustrations, but in actual bulk, that it is impossible to furnish it at the old figure. All subscriptions received between this date and April 1 will be entered at the old price, but any coming in after that will be placed upon our books at the new rate only. Those who are desirous of receiving the magazine for the next year at the old figure should send in subscriptions at once. Specific announcement of the change in subscription price will be sent to all agents and full information given them concerning trade prices.

EDITORIAL NOTES.

COTTON-SEED hull fiber is the latest reported substitute for wood pulp in the manufacture of paper. Mr. Richard P. Thomas, of Atlanta, Georgia, it is said, has discovered a process by which the hulls can be used to make a quality of paper superior to that from wood pulp, in that the cotton-seed hull paper will not turn yellow. It is also reported that a company has been formed, backed by ample capital, to manufacture the new paper. The *Paper Mill*, however, points out that making paper from cotton-seed hulls is no new thing. Various attempts have been made along this line in several mills of the South with varying degrees of success. The Tennessee Fiber Company, of Memphis, Tennessee, is at the present time turning out twelve tons of cotton-seed hull fiber every twenty-four hours.

ON the unreasonable duty on works of art, the Philadelphia *Record* very sensibly observes that a great many persons of means and influence have returned from Paris with a resolution to work for the repeal of the duty. There were many fine pictures—some of them extraordinary—which were offered for sale at the close of the Exposition, and Americans would have been liberal buyers but for the United States customs duties. A large proportion of the paintings would have gone eventually into public galleries for the pleasure and education of the people. No American artist whose work amounts to anything asks

for the protection of the Dingley tariff, and every intelligent artist knows that there is no protection in it. Its only effect is to deprive this country of the benefit of a large number of paintings.

IN commenting favorably on the articles describing "Cutting Special Shapes," which have been running in THE INLAND PRINTER, Mr. Leon Noel, of Roslindale, Massachusetts, says that as they are designed for large quantities, he would suggest that if a few shapes are to be cut that the work can be done on a card-cutter by driving small pins into the table in the same shape as those shown in the pattern-blocks. Two on each line will answer, and sometimes only one on a side need be used, as the card will be cornered by the pins correctly, one serving as a guide to the other. The pins are to be driven into the board but slightly, so as not to scar the surface appreciably.

SHALL WE HAVE A BIBLIOGRAPHY OF PRINTING?

THE proposition has been made to THE INLAND PRINTER that a bibliography of printing would be of great utility to the trade. The undertaking of so great a work is, however, not ordinarily within the power of a few persons. Such labor, to be effective, must be accomplished by a large number of interested and painstaking men and women. THE INLAND PRINTER therefore invites plans and suggestions from its subscribers looking to the best method whereby a department of bibliography may be established, with contributors in every State and city.

BAD COPY.

A RECENT issue of the *Printing World*, London, England, has an interesting editorial headed, "Exeunt Bad Copy and the Proof Painter." It speaks of the slovenly copy that has for years made the hand compositor prematurely gray-headed, that has lost many a good man his frame, to say nothing of his immortal soul, and speaks of the reform that is being brought about since machine composing came into vogue. Copy for the press is now being prepared on typewriting machines, and the days of illegible handwriting for copy seem to be numbered. A portion of the article referred to can be found in the Machine Composition Department in this issue. It is worth reading.

A SUGGESTION TO ADVERTISERS.

A SUBSCRIBER in Bergen, Norway, suggests that advertisers in THE INLAND PRINTER insert the prices of their goods, or in some way give readers an idea of what such goods will cost. He says the paper is read in every part of the world, and contains numbers of advertisements which might be of value if this point were looked after. He claims that on account of the great distance it takes too much time to wait for written information, and that as a

consequence subscribers communicate and place orders with people living near. If they knew beforehand what the goods would cost, and the prices were reasonable, they would at once enter into correspondence with American firms with undoubtedly satisfactory results to all concerned.

BOOKS AND MAGAZINES FOR THE SOLDIERS IN THE PHILIPPINES.

IN THE INLAND PRINTER for October, 1899, was a letter from Edward O'Brien, Corporal I Company, 26th United States Infantry, Candaba, Luzon, Philippine Islands, asking for reading matter for the soldier boys in that far-off land. It caught the eye of a reader who lives at Mount Vernon, New York. He consulted the *Daily Argus* of that city, and Messrs. French & Merriam, the publishers, offered to ask for literature for the Philippines if he would pack it, ship it and see that it reached its intended destination. So said, so done. The *Argus* office was almost overwhelmed with books, magazines, illustrated papers, etc., and the well-meaning but inexperienced individual who asked for the stuff was dismayed when he found several thousand pounds of literature to pack and ship. He managed to struggle through it during odd hours, however, and finally got it all off — a good many boxes.

Meanwhile, Capt. R. P. O'Leary, U. S. N., Governor of Guam, asked the Naval Department at Washington for a library for his men on that lonely Pacific isle. There being no appropriation for that purpose, the public was asked for contributions. So some of the Mount Vernon boxes were sent to Guam, the balance to various addresses in the Philippines, the first one being addressed to the man who wrote the original call, his box containing a lot of INLAND PRINTERS contributed by the New York office. No one knows whether he ever received the box or not, because it has never been acknowledged. He may have been moved on before the box arrived, or his acknowledgment be wandering about in the Philippine wilds waiting for an opportunity to start for America. Mail facilities, not the best anywhere in that country, are absolutely lacking over the greater part of it, and it is often months before an opportunity occurs to forward a letter to a mailing point. Even then it must often run the gauntlet of hostile natives, be carried over wild mountain paths and through almost impassable tropical jungles, and it is not strange that most of the boxes have never been acknowledged, though stationery and postage were put in each one for that purpose. However, several acknowledgments were received, though not for many months after they were written.

Mr. J. E. Titworth, of the Potter Press Company, Plainfield, New Jersey, heard of this work through THE INLAND PRINTER, sent for directions how to get reading matter to the Philippines, and has sent at least two liberal shipments.

The Young Men's Christian Association, Troy, New York, became interested through the same source,

and it is understood they have sent a large lot of their accumulated magazines, etc.

A Buffalo lady, Mrs. Dutro, saw a copy of the Mount Vernon *Argus*, got her Church Periodical Club interested, and they have already sent five barrels of books and magazines.

Several other persons have written to say they would send such literature if told how to go about it, and while they have made no report, it is certain a good deal has gone forward from these sources.

It is interesting and encouraging to review how much has resulted from that one idea which occurred to Corporal O'Brien away in far-off Luzon—to write to his favorite magazine, THE INLAND PRINTER, for reading matter. Not even the INLAND, when publishing it, foresaw the tons of comfort it would bring to the brave boys, so far away from books, magazines and other literature, so necessary to an American's happiness and comfort. It is an additional gratification to know that much of it went to hospitals, where it was a godsend to the poor lads, suffering, homesick, starving for something to while away the awful tedium of illness and convalescence. THE INLAND PRINTER is pleased to have this report of the good already accomplished through its agency—unexpectedly to itself.

Mr. Herbert L. Baker, general manager of the Unit-type Company, of New York, who was the person daring enough to make the proposition to the *Daily Argus*, of Mount Vernon, New York, has received the following letters in appreciation of his work. The first lot of boxes left Mount Vernon on December 15, and evidently arrived in Guam in June. The letter of acknowledgment from Governor Leary was written on June 12, and it left Guam July 21, arriving in Manila on August 7 and in New York on September 15. It therefore took nine months to send the goods and get an acknowledgment.

GOVERNOR LEARY'S LETTER.

DEPARTMENT OF THE NAVY.—ISLE OF GUAM,
GOVERNMENT HOUSE.

AGANA, ISLE OF GUAM, June 12, 1900.

DEAR SIR,—I have the honor to acknowledge the receipt of several boxes of books, papers, etc., sent by the *Daily Argus*, yourself and friends in Mount Vernon, New York, for use by the officers and men of this command and others.

We heartily appreciate the courtesy and kind consideration of our friends at home in lightening the tedium of this station, and herewith we tender to them and yourself our warmest thanks.

Very respectfully,

R. P. LEARY,
Captain U. S. N., Governor.

MR. HERBERT L. BAKER, Mount Vernon, New York.

CONVALESCENT HOSPITAL.

CORRIGIDOR ISLAND, P. I., January 24, 1900.

Mr. Herbert L. Baker:

DEAR SIR,—In behalf of the sick and my fellow-comrades, I wish to express our heartfelt thanks for your kind donation. You are certainly aware of the method to cheer a sick soldier, as nothing relieves the monotony so much as reading matter. Your donation demonstrates that we soldiers have sympathetic friends at "home," and could you see what gladness it brought you would feel well repaid for your kindness. I could not

begin to enumerate the grateful expressions of each soldier, but your box brought sunshine to a lot of us here in the Philippines and is highly appreciated.

Yours respectfully,

HARRY W. PLUMMER,
Hospital Corps, U. S. Army.

CONVALESCENT HOSPITAL.

CORRIGIDOR ISLAND, P. I., January 24, 1900.

Mr. Herbert L. Baker, Mount Vernon, New York:

DEAR SIR,—Being the fortunate individual to open two of your boxes shipped November 20, 1899, per U. S. transport Logan, I beg to thank you and the kind and considerate people of Mount Vernon in behalf of the sick and wounded at this hospital, who fully appreciate the reading matter sent. The boxes were opened January 16, 1900, and distributed in the wards "share and share alike."

The hospital is situated on the north side of Corrigidor Island and is one of the healthiest places in the Philippines. Its capacity is two hundred enlisted men and twenty officers, and was opened December 20, 1898. So far nineteen deaths, a pretty good record in this climate. There is good fishing in the surrounding waters, and on the mainland plenty of deer and pig. We have only one company of infantry on the island as guard, and the natives here have always been very friendly and well disposed toward us. For my part I hope Uncle Sam will allow me to remain here another year, so you see this country is not so bad.

Very respectfully,

R. F. GERATTY,
Hospital Steward, U. S. Army.

Mr. Herbert L. Baker: PAGSANJAN, P. I., May 5, 1900.

MY DEAR SIR,—From the way mother writes it is evident that you did not receive my letter thanking you and the Mount Vernon *Daily Argus* for that extremely welcome box of reading matter which was received at Los Banos in January.

At the time it was received the field hospital there was treating about fifty patients and there was not a book or magazine among them, so I made a division—part to the hospital, some to M Company of my regiment and part to my own, E Company. You know me well enough to understand my struggle at parting with any of them, for it has always been hard for me to give up anything in the book line.

The way some of the inmates of the hospital grabbed hold and fairly hugged those books and magazines was a sight that would have more than repaid all the good people in Mount Vernon for their effort.

One of the boys, who has since been shipped to the States in a "Government trunk," said: "Well, there evidently is one spot in the States where we are thought of before the English and Boer soldiers."

The boys in the company all seem to feel, as I did, that they had had plenty of the two b's (beans and bacon) and that now that they had the third (books), they would try to keep up a while longer.

As the mouthpiece of all who enjoyed the books, I say "thanks," and like Oliver Twist, we are ready for more.

Very truly,

ROBERT E. GREENE,
Company E, 37th Infantry, U. S. V.

HEADQUARTERS 14TH INFANTRY.

MANILA, P. I., January 26, 1900.

Mr. Herbert L. Baker, Mount Vernon, New York:

MY DEAR SIR,—I have received and opened the box in which was enclosed your letter. You probably expected a reply from one of the soldiers. Such boxes are usually turned over to some one who will receipt for them and direct their distribution. I am the chaplain now assigned to the 14th Infantry. The regiment is now back in Manila, having been at the front since hostilities began. The 14th was in the first expedition. The welcome gift of literature from Mount Ver-

non will be used and used until worn out. We have six companies together in the old Spanish barracks, and the others in separate posts, where they are needed for police duty.

The magazines and papers are divided among the companies. Here at headquarters I have secured a reading-room which starts with gifts we have received, to which we add such magazines and papers as we can secure here. In some boxes there were paper-covered volumes, which we use in a circulating library, letting out and charging so as to make them last as long as possible. By the generosity of the people at home there is now a good supply of reading matter, and you can appreciate the advantage it is to the soldiers to be so supplied. To you and the *Daily Argus* I give thanks for the soldiers of the 14th for your gift.

Sincerely yours,

LESLIE R. GRAVES,

Chaplain U. S. A., 14th Infantry.

INCIVILITY TO DRUMMERS.

COURTESY is one of the most important and best paying characteristics that a business man can possess. At this season of the year when all the leaves have fallen and we are considering how to keep finger-marks off the page that we have turned for another year's business, the following essay by Mr. Heber Wells, of Paterson, New Jersey, will be found to have a surplus of nitrogen for those that need food for reflection in the consideration of those factors in the printing trade that make for success.

One of the commonest expressions heard nowadays, says Mr. Wells, is "get a hustle on," and as a consequence, business houses which heretofore were content with the idea that a well-made article would sell itself, now realize that if they would maintain their prestige or make considerable gains to their trade they must, in addition to judicious advertising in newspapers and trade journals, put men on the road so as to get in direct contact with the buyers. So now the careful, conservative house has got to the point where it must, through its representative, "get a hustle on" and seek for business wherever it may be had. Certain it is that in this effort they will have plenty of company, for other houses are like-minded, and so it may well be that they will find the field pretty well plowed.

And inasmuch as so much depends upon the skill and force which the representative can command to set forth in good terms the merits of the goods he is exploiting, it follows that the man who is to do it must be a man of parts, of good address and keen to observe all the proprieties of the situation. So much for the business houses who are to "get a hustle on," and their employes who are to help do it. Granted that the house making the effort is reputable and the agent in accord with the standing of the house represented, the conditions would seem to be fair that those upon whom the drummers call should meet him with fair and courteous treatment. But do they always get it? Not by any means. Quite often there is at the office a mean, cold little lobby, made up of highly polished wooden panels, and through a small opening therein may be seen a typewriter or two as busy as they can be clicking their machines. Then after a while comes a voice:

"Who do you wish to see?" "I hardly know, but I would like to see the gentleman who does the buying." "Well, we do not want to buy anything." "Yes? And how do you know before you are told what I have to offer?" Silence. And then: "You will have to see Mr. Blank." "Very well; when can I see him?" "When he comes in." "How soon will that be?" "I don't know. 'This afternoon, probably?'" "You had better come in the morning," and so on.

Or take the case of the young clerk who, knowing that the buyer is in, stands guard in an insolent manner, bent upon standing off the visitor if it is at all possible to do so. No matter what of merit the seller has to offer, it makes no difference to this modern Cerberus. For example: "You can see him when he comes down, but you will have to take your chances." By dint of persistence, the drummer may succeed in making his point, but such an incident leaves a bad taste and he is in none too good humor to meet the owner or the buyer. As a general thing the higher one goes on this selling ladder, the more gentlemanly and obliging are the heads who are to do the listening and the bargaining, and it would be well if such considerate and reasonable men could get snap-shot photographs of some of their underlings in action. Following that, some lectures on moral philosophy would very probably be delivered.

The fact is that if the proprietor of today is to keep in touch with what is going on, he should welcome the approach of a well-trained, skilful drummer, for the chances are that the printer is one who imagines he is so busy that he can not get time to look over the pages of a high-grade trade journal. The question arises how he learns of the newest and best that is being turned out by our progressive American typefounders, manufacturers of presses and makers of printers' materials. It is hard to tell.

Here is an amusing incident that happened recently. Enter into an old-established printing-office a drummer to talk business with Mr. A., who is a pleasant gentleman. The compliments of the day are exchanged and then the drummer introduces the specialty he is selling. "Ah! yes, Mr. Drummer, that certainly looks very practical. I have never seen that before. I shouldn't wonder if that is a real good thing. I will let my foreman see it. Say Charley"—to the foreman—"here is something new Mr. D. has got. How does that strike you?" And forthwith Charley blurts out: "Oh! yes, Mr. A., that's all right; I have been using one for over a year." And yet that well-to-do printer would vigorously repel any imputation that he was in any way lacking in a knowledge of his business.

The best and most attractive faces in types and borders, the highest grade of presses, the many labor-saving machines and the various articles now presented in the way of outfit are none too good for him who would keep abreast of the times when "hustle" is written so large, and rather than wait until his neighbor in the same business has profited by the possession of such good things and his employes begin to talk about him as

behind the age, he should welcome the advent of the drummer and listen well to what he has to say, even if he can not at the time avail himself of the opportunity to become a purchaser.

Written for THE INLAND PRINTER.

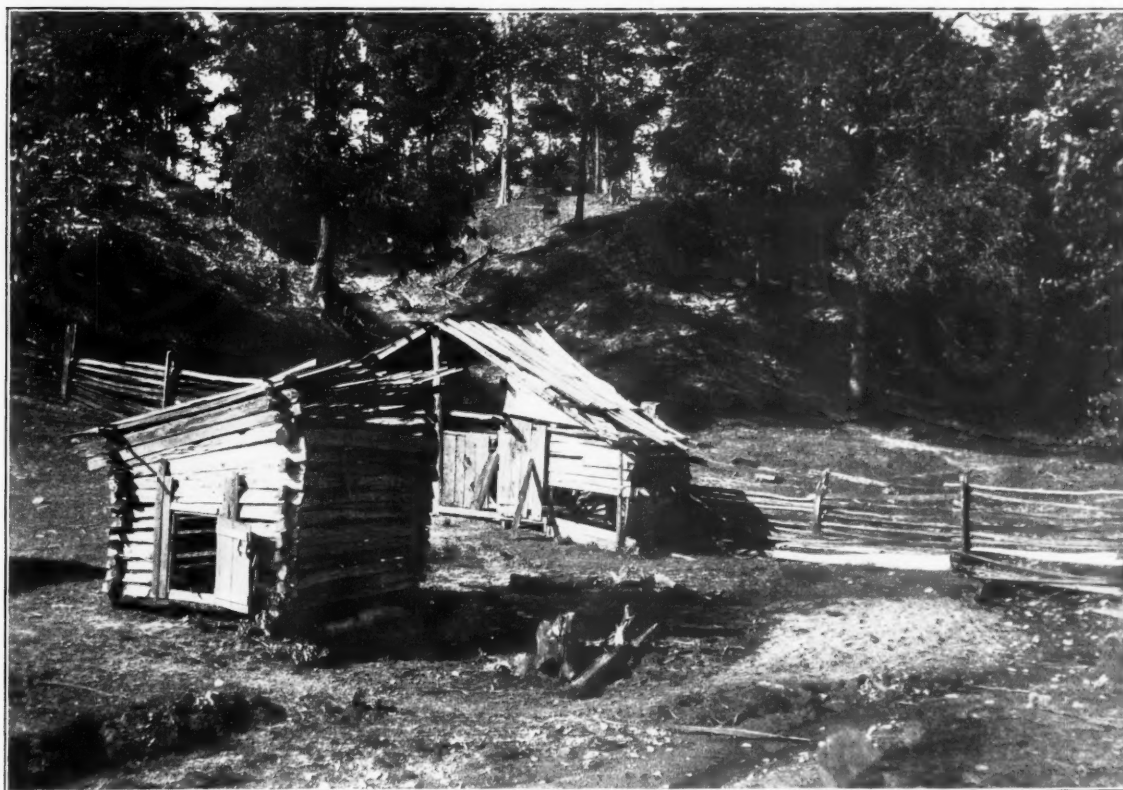
HOW TO JUDGE PAPER.

NO. III.—BY T. H. STARK.

THE only positive way to judge paper is by comparison. A paper may look white when one sheet alone is examined, yet will prove to be of quite a different shade when compared with other white sheets.

fawn or canary, but, nine times out of ten, when he comes to compare them, will find that the shades of fawn, canary, or any other color, are multitudinous.

I had a forcible illustration of this quite recently. A friend, a magazine publisher, after he had gone to press, discovered that he was short on cover-paper. He had been using the same shade of gray for years and naturally supposed this color was indelibly impressed upon his mind. Without taking a sample with him, he hustled over to a paper-house, bought paper which he supposed was the proper shade, and sent it to the press-room. When his book was issued he found that he had



A HOOSIER BARNYARD.

Photo by A. M. Smith, Crawfordsville, Ind.

Color (using the word technically) is practically a matter of taste, and people differ as to what they consider a white color. One paper expert that I know in Chicago will never say a paper is white unless it is decidedly of a blue shade; others prefer a cream white, and still others can not recognize a live, bright white color unless there is just a dash of red in it. The only certain way is to lay several sheets together, and the difference will be at once apparent. Even then, their position toward the light ought to be changed to be quite certain of the color test.

Leaving white papers, it is absolutely impossible to match colored papers without comparison. There isn't a living man that can carry a particular shade of color, say fawn or canary, in his mind's eye for twenty minutes. He will, of course, remember that the color was

selected a shade radically different from that which he had been using.

Gaslight, or any other artificial light, is likewise misleading. Canary will appear almost white under gaslight, and green will be blue. When color is the important item, good daylight is absolutely necessary in selecting paper.

Good color is nearly always a positive indication of good stock.

As an illustration, compare a sheet of superfine white writing with the ordinary cheap engine-sized paper. Then take a sheet of canary tub-sized flat paper and compare it with the common, cheap canary writing. In either instance the differences will be surprising.

When it comes to the strength of a sheet of paper, the comparing test is again the only way, but an element

of good sense as well as good judgment ought to enter into a test of this quality.

I could never understand why it is necessary to have tough paper for letter-heads, bill-heads and work of this character.

As a matter of fact, I was present recently at a test made by the purchasing agent of a railroad company. It had been decided that a new white paper should be adopted for correspondence instead of the old railroad manila that had been used. In order to thoroughly test the matter, a man was sent around to all the jobbing-houses and a sheet of twenty-pound folio from every mill represented in Chicago was obtained. These were carefully put through a paper-tester and the strength as indicated by the machine was marked on each sheet. The paper that showed the highest strength was selected, while a paper of brilliant color, splendid finish,

pulp feels more like sheepskin than any other material I can think of. Soda wood pulp in paper causes the sheet to feel soft, yet springy, like a cushion, while all rag stock seems to me to feel a bit like velvet.

A paper loaded with clay will feel greasy and metallic, like lead. To test for clay, burn the sheet — the clay will not burn, but the stock will and the ash will give an idea of the clay used. To form a better idea of this, burn a piece of high-grade blotting and compare the ashes with those from a cheap book-paper. The blotting ought to contain no clay, while the cheap book-paper is likely to be loaded with it.

The most difficult paper to test is enameled book. Only the most careful scrutiny will suffice in judging coated papers, and if the weight is to be determined, be sure to *get it enough*. Coated papers always weigh much heavier for thickness than the uncoated. I have



UNDER THE OAKS.

Photo by A. F. Rowley.

From collection of H. W. Fay, De Kalb, Ill.

excellent formation and infinitely better for the purpose intended, was turned down.

A big order for bond paper was placed in Chicago recently with practically the same lack of sound common sense. The blanks were intended to be used in a patent binder and strength was the all-important quality. The man who had the paper to buy was extremely particular, a good judge of paper and an expert in printing, yet he used a highly finished, well closed, pretty sheet of paper when he should have by all means selected a strong one.

Strong papers are not always pretty ones, and are often cloudy. Examine a sheet of standard ledger paper carefully and this fact will be demonstrated. When tearing papers, be sure to tear the sheet *both ways*.

Finish is another quality best determined by comparison, but like the other questions of quality, is best determined by sanctified common sense.

It is hard to express in writing just how a paper ought to feel; one sheet will feel harder than another sheet, and, to trained fingers, will have a different kind of hardness. To my fingers a paper containing sulphite

known experts to miss the weight of a sheet of coated book-paper time and time again, and always guess on the wrong side.

If I am called on to decide the weight per ream of a small piece of coated paper, I always carefully think what the weight ought to be, and then add ten to twenty pounds, according to the size. Even then, I have missed it several times on the wrong side.

When a paper is lightly coated, it sometimes looks quite like a supercalendered paper. To be sure that it is not super, moisten the finger and press in on the sheet. If the sheet feels sticky the paper is coated. Scrape the sheet lightly with a penknife and the coating will likely come off. Touch the tongue lightly on a sheet of paper, if you wish to test for sizing. If the sheet is hard-sized the moisture will stay on the surface of the paper; otherwise it will go through. The tongue will *feel* the absorption of the moisture by the sheet. Of course, a slack-sized paper will never do for a job that is to be written upon with pen and ink.

There is now no difference between linen and bond papers, although there formerly was, except in the dandy-roll or water-mark. Nearly all white wove

papers with a dull finish are called bond papers, and nearly all cream papers with a laid water-mark are called linens. Many so-called linens have not gotten, on an average, one shirt-tail to the beater, yet the results are splendid. There are some good so-called bond papers on the market between 7 and 8 cents a pound.

Here is another opportunity for common sense to enter. I recently made a practical test of bond papers with a testing-machine, that was absolutely certain, and



Photo by C. H. Teets, Chicago.

THE MORNING BATH.

found a bond paper on the market 4 cents per pound cheaper than any of the standard makes, and yet averaging better in quality in every way.

Bristol board is only a thick sheet of paper made in just the same way and subject to the same test.

Blanks are different. They are several sheets of material pasted together. Sometimes the inside layer is cheaper stock. In this case the board will feel soft and have a poor color. If the blanks are well made and of good stock they will appear quite like bristol. To test the matter, light a corner of the board with a match. If the board splits, it is a blank; if it does not, it is a bristol.

Blanks can be single or double coated, either one or two sides. In this case they become lithograph boards or translucent bristol. Test them in exactly the same way you test coated book. The only positive way to determine the thickness is by using calipers.

In cutting boards for jobs that require folding, it is perhaps wise to consider the grain of the board. Bristol, especially, will fold much better in the direction the stock was made upon the machine, while they are apt to break badly if folded across the grain.

With these remarks I conclude this article.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. XVI.—MAKE-UP OF THE PAPER.—STYLE OF HEADS.

IN publishing a paper that will appeal to readers of every class, good judgment as to its contents is no doubt the most important essential, yet the manner of presenting the news, correspondence and other features has a decided influence on a constituency. Style of heads, their prominence and appropriateness, location of departments and other similar matters all have their effect upon the reading public, particularly where competition is keen and rival papers are on an almost equal footing. When a man becomes wedded to a paper with a distinctive arrangement of matter or style of heads that meets his views he is loath to make a change, and it is therefore advisable that these oft-considered unimportant matters should be given due attention.

The location and arrangement of the news is deserving of the greatest consideration in this connection. Choose a certain page for telegraph, local news, correspondence, market reports, personals, brief local items, and all other departments, and have them appear in their assigned positions in every issue. Have a reason for making the selections, consider the probability of necessary changes in future issues, and after choosing

TO PREPARE ARMY BILL

Chairman Hull, of the House Committee on Military Affairs,
Calls a Meeting.

NEED OF PROMPT ACTION

Transports Which Sail from Manila to Bring Back Discharged Soldiers Should Be Loaded with Troops to Take Their Places—Fifteen Thousand Filipino Troops May Be Enlisted at Once if Required.

No. 1.

the locations see that all are invariably adhered to. I do not think I have laid too great stress on this point. One person's greatest interest may be centered in important local matters, another in market reports, another in editorial opinions, another in theatrical notes, another in happenings in an adjacent town.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next will be "Procuring and Holding Subscribers."

Each of these will be annoyed unless he can turn at once to a certain section of his paper and find what he desires without having to scan every page, locating the object of his search in a different section each issue.

In the matter of headings there is a wide diversity of opinion, as is evidenced by a glance at any miscellaneous collection of newspapers. Yet if the truth were acknowledged it would be found that many a publisher was using headings that he did not admire, but which were adopted simply to have something different from his competitor who was using just what he would have chosen. But aside from a mere technicality of the style of type there is a difference of opinion or taste as to the size of display, ranging from the perhaps over-conservatism of the *New York Sun* to the over-sensationalism of the *New York Journal* and the *New York World*. My preference is a head similar to the one reproduced herewith (No. 1) for all ordinary issues, with a double-column head on very rare occasions when the importance of news fully warranted it. The type used in this head is striking, easily read, and gives the impressions that a paper contains important news. It is used extensively in the central West but in the East the condensed De Vinne still holds first place.

One other question in connection with display headings is their location. To be effective they must be so located as not to detract from each other. Placed in alternate columns they will be given proper prominence, but when run side by side or in a row across the

BISHOP POTTER'S LATEST ADDRESS

He Suggests the Organization of a
Vigilance Committee of 25,-
000 Reformers.

No. 2.

top of the page each loses its individuality and is lost in a conglomeration of big type. Have a smaller heading (No. 2) that can be used on matters of secondary value at intervals throughout the page, but not at the tops of columns. If the longer articles do not run over into the following column, use a still smaller head (No. 3) at the top, and this head can also be used for the general run of news. A letter similar in value to the first line of the No. 2 heading is appropriate for correspondence and other similar departments, and a single lower-case line of the No. 3 heading should be used extensively over semi-important local and telegraph items.

There are some minor mechanical details, which if taken singly would appear inconsequential, but when individually and collectively given proper attention go to produce a paper of "good looks and handsome dress"—two points which appeal to mankind and womankind alike—that deserve particular mention. The grading of personal and other short paragraphs,

shortest first, gives a neat effect, and where a number of short headed articles appear in one column the longest should be placed first, grading to the shortest. Care should be taken to have the space on either side of dashes and beneath headlines equal. Not more than three leads should be used, and usually two is sufficient, particularly when matter is solid or the type is small. Columns should be even at the top and bottom, and paid reading notices, so far as possible, kept at the bottom of the page. There are several good forms for the arrangement of the editorial and it is largely a matter

LUNATIC IN THE CAPITOL.

Enters in the Night and Damages
Books and Furniture.

No. 3.

of taste as to which should be adopted. Some prefer to place the shorter paragraphs first, followed by headed articles, while others reverse this order. Of these two arrangements the latter would seem to be preferable from the fact that thus the more important matters are given the greatest prominence. An arrangement which is a slight departure from these beaten paths, while still retaining its dignity, is the alternating of headed articles with short paragraphs, putting the most important articles first, following the last headed article with the remaining short paragraphs, longest first.

Add to the points here mentioned good paper, good ink and good presswork, and you will have a paper that will impress a person as being of merit even before reading a word, but of course the contents must bear out the appearance of the package.

(To be continued.)

ENGLISH ACCENT VERSUS ETYMOLOGY.

To those who favor the division of words according to their pronunciation the following, by Prof. Walter W. Skeats, of Cambridge, England, in *Notes and Queries* for October 6, will be of interest:

"It is always well to build upon correct principles, and for this reason I beg leave to draw attention to a statement in *Notes and Queries*, in which a correspondent 'protests against *dem'onstrate* as hideous, cutting off as it does a letter from the root and adding it to the prefix.' Whether *dem'onstrate* is hideous or not I do not pause to consider, being only concerned with the other part of the statement, which seems to imply that English words are divided into syllables in accordance with etymology.

"The contrary is notoriously the case. Words are divided into syllables for convenience of pronunciation, and the etymology has little to do with it. If we happen to know it (and very often we do not) we may choose to pay some respect to it; but the true rule for all practical men is to pronounce the word in the most convenient manner. A large number of words are, from a merely etymological point of view, divided in a way that would be wholly indefensible. But phonology has no respect for etymology, and it would puzzle any one to divide the word *custom* so as to preserve the Latin *con-*, or the word *spend* so as to preserve the prefix *dis-*, or (if you prefer it) the prefix *ex-*.

"I give examples. The words *ab-stain*, *ab-scond*, *ab-stemious*, do not involve the prefix *ab-*, but the prefix *abs-*. Such

words as *a-buse*, *a-bundance*, *a-dapt*, *a-noint*, *a-nomaly*, *a-poc-rypha*, *a-postasy*, *as-bestos*, *as-ymptote*, *av-cnue*, give no sort of clue to the forms of the prefixes, but rather wholly disguise them. In fact, accent not merely disregards prefixes, but actually cuts up the very roots of language, giving us such astounding forms as *ca-pable* from *cap-ere*, *do-mestic* from *dom-us*, and a large number of other words of a like character. Whatever theory be adopted, the fact remains that modern English syllabic division pays but small regard to etymology."

SALE OF THE BIBLE HOUSE, NEW YORK.

BY S. H. HORGAN.

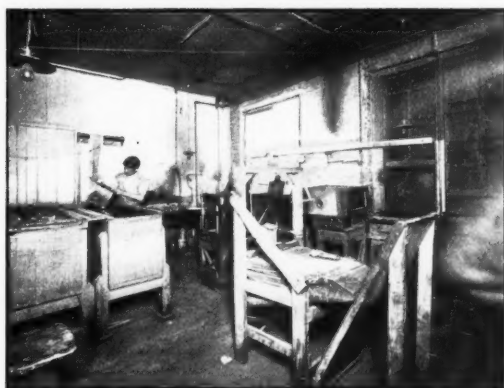
THE Bible House, New York, occupying the entire block just north of Cooper Institute, has been one of the landmarks of that city since its erection in 1853. Now the property is for sale, and what was once a hustling publishing house, with hundreds of employees, will, before long, be used

presswork must be of the best, while the binding above all things must be durable.

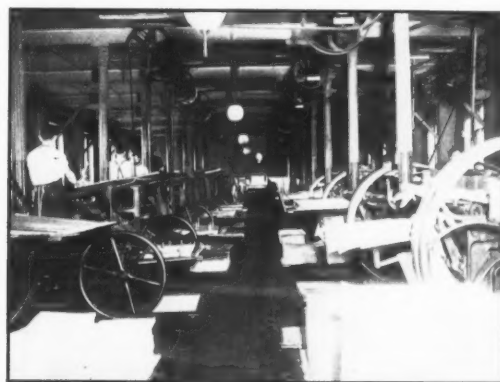
In a recent stroll through the Bible House to make the pictures shown here it was noticed that every device for making a perfect book was used. There were no typesetting machines, however. The composing-room was deserted, as was the electrotype-room. The old battery method of electrotyping is still in use, giving, it is claimed, a harder electrotype than can be had by a dynamo.

After a Bible is set, the proof is read three times. As each page is pronounced perfect it is electrotyped, one electrotype being stored away as an original to duplicate from as required. Proofs are pulled from each electrotype and read carefully for defective letters and punctuation marks, which when found are repaired by electrotype finishers.

In the pressroom are fifteen presses, seven Hoe stop-cylinder, three Campbell and seven of the old-fashioned Adams platen presses. Some of the latter are still in use and do won-



THE ELECTROTYING ROOM.



THE PRESSROOM.



THE GILDING ROOM.



STITCHING BIBLES BY HAND.

THE NEW YORK BIBLE HOUSE.

for other purposes. The manufacture of Bibles will go on, but the work will be let by contract, it is said, to the lowest and most satisfactory bidder.

It would be sad to think of the decline of an industry that should increase with the spread of civilization. The Bible is said to be "the advance agent of trade." Still I am told there are numerous wrecks of publishing houses that have been ruined by printing this "advance agent of trade." Whether it is competition, "higher criticism," or other causes that make the Bible so hazardous to handle, one thing is certain: it is the book above all books that requires the greatest care at every step in its manufacture. To keep down the bulk, its eleven hundred or more pages must be printed on fine but thin paper. Not a dot or punctuation mark can be omitted. The

derfully good work. The most improved folding-machines are used, though some of the folding is done by hand. There are ten of Smyth's sewing-machines, while the best bindings are still sewn by hand.

In the bindery, skilled labor and the finest machinery is used, the casemaking-machine being a marvel of mechanism. The embossing of the Bible for the blind is one of the curiosities of the establishment. This Bible, by the way, costs, it is said, \$2.50 per volume to manufacture, and yet is sold for 50 cents a volume. Eight dollars is the charge for the set of sixteen volumes which constitute the complete Bible of raised letters for the blind. An interesting feature of the work that has been done in the Bible House is that at least portions of the Scriptures have been printed in 242 languages and dialects.



THE START ON THE NEW CENTURY.

From drawing by Louis Braunhold.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

SHOULD THE TYPEFOUNDERS EDUCATE THEIR PATRONS?

To the Editor:

MADISON, WIS., November 22.

A recent issue of the *Practical Printer* calls attention to the use of the old-style long "s" supplied in the fonts of Colonial type now in vogue. The item referred to calls attention to the use of the long "s" in place of the lower-case "f."

It seems to me that this is a point for the founder to elucidate in the literature advertising the type. We have lots of nonsense—which is good in its way—in the specimen sheets, but as far as I know, no foundry explains to its patrons the uses of the odd letters frequently cast.

Finals are oftentimes used in the middle of a word. Letters cast to be used alongside high letters appear in a line without an ascender. Of course, many plants do not stock up so that the various uses to which the letters were intended to be put can be followed, but the publication of this information in the specimens—where the first and most lasting impression is obtained—would bring to the master a knowledge of the proper use of the various characters not ordinarily supplied with job letters.

Not all printers have access to books which show by example these niceties of the craft. But the founders could easily teach their printer patrons.

OTTO KNEY.

SOME SUGGESTIONS ON TYPOMETRY.

To the Editor: ROSINDALE, MASS., November 19, 1900.

I have read with much interest the letter on "Typometry," printed on page 271 in the November number of *THE INLAND PRINTER*. As long ago as 1885, while I was running an office in Palatka, Florida, I used a system of measuring type which I found of advantage as a time-saver in laying out display lines. As the point system was but little used at that time, and all of my type in stock was on the old bodies, I used a micrometer millimeter gauge which gave one-hundredths of a millimeter. The reference figures were printed under each letter on a sample sheet, which was used as a chart.

The point system makes typometry much easier, but I think that the method of measuring a whole font and striking an average will not always work in practice. Letters like the letter I, for example, make a great difference in the "fit" of a line. Take, for example, the word WILL, and then the word WELL; the former might fit a given space and the latter would not.

For the larger letters I think those having a use for typometry will find the following method better. Print the letters in a line on cross-section paper, putting a two-point rule, bottom side up, between each letter. When trying a given face, for a given line, measure each letter, with a pair of dividers, from the inner edge of the heavy line and lay off this space on a sheet of paper, each space being added to the other, or take a strip of paper and with a sharp, well-pointed pencil, lay off the spaces, side by side.

Where a number of faces are used for reference, print them on plain paper and paste the strips on a sheet of cross-section paper one under the other, the rule face before the A being on

the first line of the cross-section paper at the left. This gives a comparative chart of all the faces available in an office and shows at once their degree of condensation or expansion.

I believe, beyond doubt, that the time will come when expert type artists will make copy for the compositor which any one who knows the case can set. Not only would the artistic effect of the job be increased, but time would be saved.

To the advertising man this would be especially advantageous, for he would know to a certainty that a line called for could be used and would insist upon its use. There would be no hit-or-miss, or cut-and-try-again business about it.

This suggests a reason why typefounders would do well to send out specimen sheets of type printed on cross-section paper. The advertiser is the typefounder's friend, although he may never buy a line of type himself. He is constantly seeking new faces, and when a good advertiser asks that a job be set in some attractive face, if he has not got the type in stock he will get it at once or lose the job.

And speaking of advertising, that suggests another matter. Unfortunately, the advertisement or other copy writer is seldom a typographer. He sends all kinds of impossible jobs to the much-troubled printer, who wants to please him but can not. It is proper that the printer, in such cases, should come to the rescue and suggest something just as good as a substitute. In fact, most of the artistic designs for book and advertising work are elaborated by the printer from very crude suggestions by the writer.

On the other hand, some writers have had an experience at the case and press. They furnish copy which is practicable and can be easily done, but in the majority of cases the printer will go out of the way to make it entirely different. I have had this experience repeatedly, and at last found printing establishments where I went into the composing-rooms and either directed what type should be used, or selected it and set it myself.

Schools for teaching advertising writing are advertised, but the first school that a would-be advertiser should attend should be a good printing-office where he can learn the applications and the limits of type adaptability. They would save themselves time and money in their future business and they would make life easier and pleasanter both for themselves and the printer.

LEON NOEL.

SOMETHING MORE ABOUT OLD PRESSES.

To the Editor:

DENVER, COLO., November 23, 1900.

I notice in the November *INLAND PRINTER*, page 272, a reference to a printing-press, from the Oklahoma *Hornet*, formerly owned by Governor Furnace, at Brownville, Nebraska. I worked ten or twelve years on that press and threw off a good many thousand tokens of papers. Governor Furnace did the territorial printing in 1855 and 1856. About that time towns were laid off and stakes driven into the ground all over eastern Nebraska, and millions of lots sold to parties in the East. The certificates representing shares in these paper town-sites were printed by Governor Furnace, and he did the finest printing that I have ever seen done outside the large cities.

After Furnace went into the army I owned that press for several years and published a paper there during the war. The *Hornet* says the press was thrown into the river by bushwhackers, but the office was never attacked by bushwhackers, or even jayhawkers, while I owned it. Murders, however, were frequent, and street fights were of daily occurrence.

While speaking of old presses, I will state that in the office where I learned my trade, at Lebanon, Ohio, fifty-five years ago, there was a press three times as old as the Brownville press. It was of an antique pattern, probably as old as the Ramage. The platen would cover only half of the bed. It would print two pages of a very small paper, but you had to run the bed half way under the platen and pull the lever and print one page, and then run the bed the other half way and print the other page. This press was used some time during

the eighteenth century in New Jersey to print an edition of the Holy Bible. It was brought to Ohio, in 1802, by Judge John McClain, and on it was first printed the *Western Star*, at Lebanon, about ninety-eight years ago. The *Star* is still published at Lebanon, and is, I believe, the oldest paper in Ohio.

T. R. FISHER.

THE OLD PRESS.

The old hand press stood in a corner,
The ink-box was nailed to the wall,
While the store-box desk of the editor
Could be seen at the end of the hall.
When the "forms" were "locked up" in the "chases,"
And the blanket adjusted just so,
The "frisket" new papered and pasted,
Then the old Washington was ready to go.

The paper was sprinkled so nicely,
The "ads." showed up brilliant and black,
And the pressman he told funny stories
As he rolled the forms forward and back.
And as the last ream of white paper
Disappeared like dew in the sun,
We were happy as bees in the clover,
For "she's off," and our job it was done.

The editor would come in a-smiling,
Perhaps to a smoke he would treat;
Declare that the subscription was jumping,
The *Leader* he surely would beat.
Then we'd all gather round at the table,
The *Chronicle* soon we would fold,
Wrap, paste, tie and address them
Before the ink had fairly got cold.

The "city list" was first on the docket,
Then the "out of town" bundles were made,
The devil then shouldered the mail-bag,
As off to the postoffice he strayed.
Then the "forms" were placed in the basin
And scrubbed with brush and with lye
Until the type shone bright as aluminum,
I used to think had they wings they could fly.

The office was cleaned up so neatly,
The dust from the "cases" was blown,
Last week's copy-paper dispensed with,
The "Gordon"—yes, the boys had all flown.
Well, the "devil" just started to whistle,
He was lonely and felt so forlorn
As he turned the big key of the office.
Lights out. It was Saturday morn.

—Luc Vernon, in *Vancouver (B. C.) Independent*.

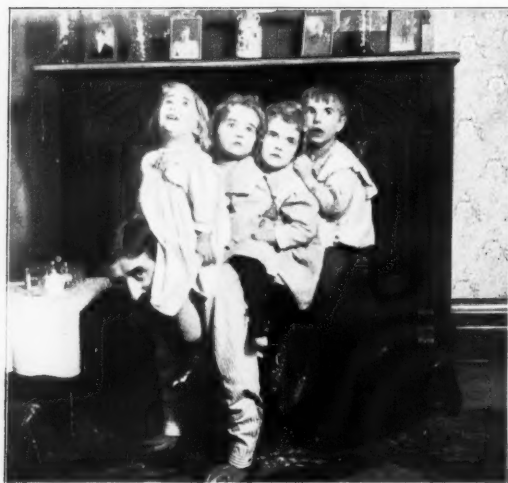
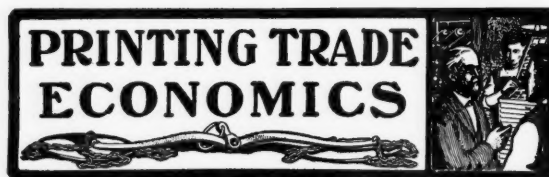


Photo by C. H. Teets, Chicago.
A "FULL BACK."



BY HENRY W. CHEROUBY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE INTERNATIONAL TYPOGRAPHICAL UNION AND THE DEVICE OF
RESTRICTING THE NUMBERS OF APPLICANTS FOR
EMPLOYMENT.

1.—The General Policy of the Union.

The president of the International Typographical Union has given a clue as to his policy of guiding the organization through the dangers of the future. The district organizers are instructed "to begin an investigation, by correspondence, as to the conditions existing in their several jurisdictions." All information thus obtained is mainly to answer the following questions: (1) How many non-union workingmen are in your district? (2) Which shops can possibly be organized? (3) What is the condition of existing unions? (4) Is there any dissatisfaction in rural districts?

Evidently President Lynch expects war, and therefore sends his organizers on a reconnaissance to ascertain the strength of the army of scabs in the rear of the union strongholds, with a view of mustering as many country lads as possible into his own service before the rat-charmer of the nearest Typothetæ goes about with his magic flute. This new president of the Union certainly deserves credit for his forethought. His predecessors have too often failed to look before they leaped and with criminal levity they tumbled the Union into distress. The very fact that Mr. Lynch looks to the country districts as the places where the most dangerous enemies of the Union lie in ambush, qualifies him as a man of no mean perspicuity. It may, therefore, not be entirely hopeless to ask him to critically examine the past and present policy of the Union in the light of the information which he will receive from his scouts. Their special reports will be nothing but detailed expositions of the accounts which they gave of the Union's weakness in their printed regular reports.

2.—The Policy of the Union is Antiquated.

Ever since the foundation of the Union it has been working upon the Device of Restriction of Numbers in order to decrease the supply of labor. This policy resulted from the crude inspirations of the primitive trade-unionism of the eighteenth century. It was good enough at the time, when hand composition was the foundation of the printing trades and when neither the lithographic cylinder press nor the photo-engraver had limited the job-printer's and "rule-twister's" domain. Then the cities were the undisputed seats of the printing industries; there were no telephones and few railroads, and country printers did not produce more laborers than the ever-growing demand for printed matter in city markets could absorb. Then restriction of numbers with a view of keeping wages high by means of apprentice regulations had some sense in America; although the scheme is nothing but an heritage of mediæval trade-unionism. It dates from the time when the entrance to a craft was still considered a patrimony, permitting only the sons of craftsmen to enter their fathers' business. It was practiced by the English stonemasons and the Sheffield trades. The by-laws of the early coopers, block-printers, millwrights, and other crafts contain traces of the system. In our present age, effective limitations of apprenticeships—that is, perfect exclusion of untrained, or, as they say, "illegal men," is practiced by some trade unions who



LONG BAYOU, KANKAKEE RIVER, NEAR WATER VALLEY, INDIANA.

Photo by Geo. A. Farnoux, Chicago.

work in conjunction with their employers' unions. It is, for example, impossible for any boy to enter the iron ship-building trade in Great Britain without consent of the united masters and men. So have the employing and journeymen printers in Germany jointly established efficient rules on apprenticeships, in consequence of which there is no more emigration of journeymen printers from that country to America. The case of the English hand papermakers is especially interesting. They keep the number of workmen down to such a low point that not even a spare man can be found to act as a sub. This state of things exists with the consent of the employers. It is their common stratagem to keep up living prices and living wages by barring the influx of fresh capital and workmen. Would-be competitors could not get workmen to cut up this trade.

3.—*The Policy of the Union is Not Based on Facts.*

But it is simply absurd for American labor leaders to view the printing trade of present days as if it were a closed corporation. About five thousand typesetting machines have undone the hand compositors; the lithographers and photo-engravers have reduced the sphere of the job-printers; the cities are no longer exclusive seats of the printing trades. With the help of modern means of communication the country printers do all the work which is not absolutely bound to the cities. They are careful to locate their plants in far apart places so as to evade union control, which depends on the aggregation of many printing plants in one town. In their isolated towns, they do the work of ten and twenty hand compositors with two or three machine operators working long hours, who could not form a union among themselves for want of a sufficient number of trained men. The owners of country plants, in conjunction with some skilled managers who are usually bound to their villages by family and property ties, have established regular apprentice hatcheries. Boys and

girls perform the minor manipulations of the craft; and the traveling union organizers keep on putting the bee of "\$18-wages" through unionism into the heads of the shifty country apprentices, in consequence of which all these half-breeds look to the cities as their hope for the future.

Forsooth, it should not take much common sense to grasp the truth that under these deplorable circumstances the mediæval Device of Restriction of Numbers is but a delusion and a snare.

4.—*The Union Arguments Rest on Miscalculation.*

Yet the American local unions, with at least three times as many subs as needed within their ranks and as many "rats" groveling in the neighborhoods of their jurisdiction as around old stables near mill ponds, cling to the idea that their salvation still depends on restricting the number of applicants for work. Why is this so? It is so easy for city labor leaders who prefer the study of politics to that of trade-union economics, to sing the lullaby of the holy cause of labor that will *some day* charm every workingman and bring them in line with the Union. For the modest *plebs contribuens*—for the steady worker who has no time to reflect much on the subject, it is so easy and so natural and so plain and so self-evident to argue: "Yes, *if* the men will join the Union, then . . . " "If we support the unemployable, then . . . " "If we keep away the d—boys, then . . . we can dictate wages, etc." Oh, yes, the logic is all right—but the premises rest on assumptions which are all wrong. I am sure every union would be a Standard Oil Trust—if it were not for the IFS.

Instead of throwing the mediæval Device of Restriction of Numbers overboard, local union wisdom endeavors to make it effective by indirections. The small pot-house politicians who undertake to improve the destinies of the printing craft and to promote the welfare of their followers lay their heads

together and say, stupidly grinning at each other: "Boys, the old device of restricting the number of applicants for employment has somehow got a leak in our 'jurisdiction'; we can stop it by stretching the work in every printing-office and compelling every foreman to put on a greater number of hands than they would require under natural conditions." Of course, again, the logic is correct, but the premises on which the argument rests are not only wrong, but also bad and therefore as destructive of the interests of labor as every other argument that rests upon an IF: "IF each union do less; IF hours are reduced, then there will be in every workshop more room for laborers and the number of unemployables will be



THE YOUNG MIDSHIPMEN.

reduced!" Yes, all is O. K., only the most important thing is forgotten, namely, that the work of the city printing-offices, consequently of the "union jurisdiction," is not a stated quantity which can be divided at the pleasure of labor leaders. This truth has never yet entered into the calculations of the Union.

To accomplish their ends, the unions had to coerce the foremen. Forsooth, a good chairman in league with a foreman who is afraid of the Union can do wonders in the way of employing supernumeraries. However, I beg to be excused from reciting all the small tricks which have been invented to give life to the dead Scheme of Restriction of Numbers in order to balance the demand and supply of labor. If I think of what has been done by deceived deceivers, and by honest men with ardent union sentiments in this direction, I begin to be ashamed of my trade-unionism—yet, I can not be a trade individualist. For union sins are committed for the sake of the common weal, but the sins of individualism are committed against the common weal.

5.—Schemes to Revive a Bad Policy.

Under the delusion of promoting their common weal, the local unions have promulgated a network of regulations which would, indeed, be very fine strategems and to some extent serve their ends, were it not for the fact that they

increase the cost of production far more than would direct increases in wages. Though each trick in itself amounts to but a trifle, all of them combined are ruinous to each "union jurisdiction." For the city trade-union fogies, who say in excuse of every apparent wrong, "Well, it employs one more brother!" calculate without the customers of the craft, who in the end are to pay for the music. No doubt, Union No. 6 said, in regard to the late *Sun* Lanston machines, "this will put some brothers at snap jobs!" but they never dreamt of resistance on the part of the *Sun* customers of the jurisdiction of No. 6, who were to bear the expenses of Big Six's cheap charity.

So it has come to pass that the customers of each "union jurisdiction," who are in the habit of asking for estimates on their work, went one by one to isolated country places minus union jurisdiction. The heads of these establishments are shrewd enough to understand the reasons why the city customers come to them, and they are jealously preventing the growth of unions in their places. Where unions settle and legalize the employers' terms, there are political causes. All newspaper publishers in country towns are competitors for the county printing, and they like the union label as a cheap means to pose before county boards as "friends of labor," well knowing that their pigmy unions will not hurt them in any way. For the sake of safety, these employers form silent partnership with those good journeymen printers who are excluded from union membership by the silly tripartite arrangement. Both combined provide for such an ample supply of help that country unions are most harmless institutions. Ambitious young men who mutter about union wages are sent to city jurisdictions, where they are at liberty to indulge in the most advanced unionism.

In addition to this ever fruitful source of unemployable printers, the chapels of city newspaper offices remorselessly ruin union printing-offices belonging to their own jurisdiction. They set up the type for all periodicals belonging to their jurisdiction and thus throw out of work not only the old typesetters, but also those jobbers and stone-hands who formed the staff of the many small union printing concerns which depended for their existence on the possession of some regular book or periodical work. Non-union shops, employing boys and girls, finish the matter, union pressrooms and binderies do the rest, and—the old hands starve on the sidewalks! Cursed be that union charity which attempts to shift the burden of union resolutions on the customers of the "union jurisdiction."

Indeed, each modern city union acting like No. 6 on the policy to restrict the number of applicants for employment, by hook and crook, appears to me like a stubborn mule exposed to the midsummer sunbeams and a swarm of wasps while grazing on a fat meadow with his tail cut off. He snorts in fury and neighs in distress and kicks with fore and hind feet against the insects which are coming by the thousands from the woods near by, but he never gets a chance to graze.

6.—The Union Policy is Suicidal.

However, the ludicrous idea that for the life of the local unions the national body must now continue the destructive device of restriction, is lurking under the late order of President Lynch to his district organizers. Instead of discarding this policy, which is like that of the classic fool who wanted to empty the ocean with a sieve, it is proposed to try a new charm in order to make it effective. Illusory pigmy unions are to prevent the unemployable and badly paid country compositors from flocking to the cities when the advertisements of the typothetists for "freemen" to work at union rates shall appear in country newspapers. By chartering five, ten or twenty apprentices in charge of one or two trained men, and by legalizing any kind of scale to which employers may agree, the city unions will graciously invest any impotent body of untrained apprentices with the stately garb of the Union. The boys will

be allowed to revel in solemn union forms and ceremonies so that the city unions may retain the fat of labor-trustism. Without means to accumulate benefit and strike funds, or to stop long hours and payment in grocery tickets; without hope to discontinue the apprentice hatchery in their own shops, these pigmy unions will be mere burlesques of city unions. The only serious thing about *them* is that their union cards issued indiscriminately are certified checks on city union benefit funds. The hope of President Lynch and the city unions, that they can in this way harp on the sympathetic chord in the hearts of dangerous competitors will certainly prove the greatest of all delusions which have of late taken form in our unhappy craft. The inborn spirit of solidarity can not be awakened through false pretenses. The method of legalizing beggarly low scales in country districts in order to preserve living scales in cities is trade-unionism under false pretenses.

I protest against this abuse of our holy cause, on which depends the hope of the American industrial world! I protest against such methods for the sake of common sense! Let our enemies, the trade individualists, call us retrogrades of that democratic liberty which is liberty of competition—let them even call us tyrants—but do not give them the opportunity to designate American workingmen mere fools who destroy their unions, thinking all the while that they build them up.

MR. J. STEARNS CUSHING'S ADDRESS,

entitled "Shop Talk," is characteristic of the opinions held by well-meaning employing printers on the labor problems. Though "there are unscrupulous employers and employes" who are ever ready to take advantage of each other, "both

stories of their influence on human life. For example, that boggy, witchcraft, brought almost a million of innocent persons to the stake, not to mention the terrible holocausts to atone religious bogies of all kinds.

Assuming your propositions to be true, though all of them rest on hypothetical *ifs*, let me ask you, Mr. Cushing, to adapt your remedies to your diagnosis like a conscientious doctor. From the characteristic symptoms of the behavior of our men you conclude that the journeymen printers labor under certain hallucinations which have been so strongly impressed on their minds that they keep up trade unions as safeguards against persecution by employers.

You will agree with me that no argument is strong enough to dispel delusions caused by fear. The rational course to be pursued with persons laboring under illusions consists in entering upon their morbid ideas and to attack their bogies with the medicine prescribed by the sufferers themselves. This would mean, in our case, that we recognize trade-unionism and give to our workingmen solemn guarantees of living wages and just treatment while at work. Thus "the true union will come."

THE *Deutscher Buch- und Steindruckerei*, a Berlin printing-trade journal, which is on a fair way to come up to the standard of THE INLAND PRINTER, contains the advertisement of the Berlin Trade School which is conducted by the Printers' Guild of the German capital. The following program is instructive for those members of the Typothete who have lately stated in public meetings "that something ought to be done" for the proper training of American apprentices.

- (1) Monday and Thursday, 7-9 P.M.—Drawing of letters, ornaments and living plants. Exercises in designing. The art of style.
Sunday, 8-12 A.M., Section A.—Designing and sketching of printed matter (Part I). Science of colors. An outline of typographical distribution of space, type, characters. The typographical ornament and its application. These topics are elucidated by lectures and exercises.
- (2) Science of colors; technical system of colors; preparation of color-printing.
Tuesday and Friday, 7-9 P.M., Section B.—Designing and sketching of printed matter (Part II). The getting up of books, jobwork and advertisements; elucidated by lectures and exercises.
Sunday, 8-12 A.M., Section C.—General study of the trade-topics (lectures, demonstrations and exercises).
- (3) I.—From 8 to 10 o'clock: Engineering; modern construction of machinery. Printing of illustrations. Electrical transmission of power and lighting in printing-plants.
II.—From 10 to 12 o'clock: Cutting of half-tone plates out of metal and other material and their treatment.

In addition to the above, the technical institute, through its evening classes, offers an opportunity to acquire a thorough knowledge of its various branches of freehand drawing, of drawing circles and projections, in shading and perspective work, in mathematics, physics, mechanics, chemistry, arithmetic and bookkeeping.

ANSWERS TO CORRESPONDENTS.

THE MASTER, of New York.—Statement: "The trade needs a warning against the typographical eccentricities that are now in fashion." The trade needs more than an occasional warning—more than a series of essays on the subject; it requires a permanent and indefatigable monitor to ward off the aberrations of modern job-type makers. Competition has not only run amuck against the vital interests of the printing trade, but also against the common sense of beauty. Seriousness and singleness of purpose as well as the sense of harmony between the means and ends of the typographical art have left us and made room for a mad desire of caricaturing the ancients and distorting the plain and sober faces of the English letters. At the end of the nineteenth century we find that our taste has whirled around a circle and that we dote on the sight of letters and forms of titles, etc., which our grandfathers have discarded as crude beginnings of an art in its infancy. The fine typographical acquisitions of the middle of the past century, the artistic designs of the Johnsons, Bruces, Farmers, Connors, seem to have been buried with their designers, and the present generation of printers applauds the silly performances of common scrawlers. It took men of science centuries of agitation to substitute the plain roman character for the distorted Anglo-mediaeval type of the monks; the best men of Germany are still at work to nationalize the Roman alphabet, and yet American printers look complacently on the deformed products of the modern



"SPEAK!"

Photo by C. O. Babcock, Chicago.

classes should be content" on account of the "community of interests" which exists between them. "The union carried to its logical outcome" is hostile to their community of interests, and "many employes would gladly resume their old business relations if they could free themselves from the obstinate hallucination fixed in their minds by irresponsible labor leaders that they must be discontented with their employers. The union power is a boggy, a ghost which could be laid if we who believe so will rise up together and throw off the chains." Well, Mr. Cushing, you speak rather triflingly of bogies dominating the human soul through fear. History tells us terrible

miscegenation between English and Chinese characters. Will you not sound the tocsin, dear master? Go ahead; others will follow.

X. Y. Z., New York, No. 6.—Question: "Have you any statistics showing the number of employed and unemployed workmen in the printing trade?" Answer.—I have none. It should be the principal duty of the International Typographical Union to establish a statistical bureau, gathering through its unions an approximate knowledge of the number of employed, unemployed, and unemployable printers in the United States. This knowledge is necessary, not only for the selection of proper means of relief, but also for the prevention of such indescribable stupidities as have been committed at the expense of the workmen by Unions No. 6, 16, and 80.

TRUTH SEEKER, Buffalo, New York.—Question: "What became of the movement to found a labor college, and of what benefit can such an institution be for studious workmen?" Answer.—All I know about the subject is that two English trade-union secretaries came to America and agitated the establishment of a college in which the sciences of State were to be taught so as to suit the tastes of workmen. I myself wish somebody would inform me of the present status of the project. Of what benefit a labor college may be? It will certainly support some lecturers and entitle them to appear in society as professors and doctors. A workman who really wants to understand why and wherefore nations organize themselves in the form of State and appoint governments, etc., can learn these things without supporting a union-label college. You, as union workmen, need most of all the complete knowledge of the efficient and final causes of trade-unionism; how to organize and govern local unions so as not to defeat their ends; how to combine local unions to form national bodies which can benefit their trades; how to federate kindred trades; how to administer benevolence and justice in the industrial democracy, etc. If my own writings are insufficient to communicate the knowledge of these things to you, go to the fountain-head of the science of trade-unionism. Study the works of Brentano, Webb, Marshall, Brassey and others. This will keep you busy for several years. I would not recommend to begin with the study of Karl Marx's "Capital," simply because you can not understand it because Marx's language is too cloudy for an average reader.

SOCIALIST, New York.—Do not speak about DeLeon's or Debs' socialism to men who understand every economic vagary, but preach their theories before audiences composed of innocents who have never yet signed a promissory note liable to go to protest, or a mortgage possibly to be foreclosed, and who merely gabble about "the struggle with capital," but never muster courage enough to take it up in actual business life. Besides, it will be useless for the sheriffs of the socialistic State of the future to go to employing city printers in order to abolish private property in printing plants. As a class, they do not own more than one-fourth of the printing material which is ascribed to them—the other three-fourths are mortgaged to others. By the time that socialists will elect the Government of the United States, the printers will not only have lost this one-fourth interest in their chattels, but the dealers in printing material and pressmakers, who are now the holders of most



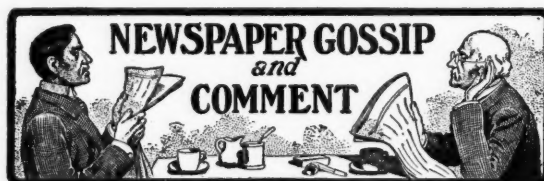
THE PET OF THE RANCH.

mortgages on record against the craft, will also have pawned the stuff to others who back them up in their own mad struggles of competition. What is the difference for a craftsman whether his tools are owned by mortgagees or by a Governmental committee?

APPRENTICE, Roxbury.—Question: "Is it of any use to visit a religious evening school?" Answer.—Go there and pay attention to everything that is taught, including the history of the Jewish people and the story of Christ. Even if the knowledge of these ancient tales does not exactly make you a better compositor, it might prove very valuable to you when, for example, you go in after years to a large city and, being unable to find work, you learn to suffer hunger and such other misery as is the lot of metropolitan typesetters.

BERTHOLD, Chicago.—Statement: "I do not understand why, as you say, the bad employers will drive away good ones, the same as bad money will drive away good money." Answer.—Forsooth, it is difficult to explain in a few words truths which dawn upon a printers' mind after

years of experience. The trade-unions extort the highest possible wages from employers, while customers practice the liberal art of competition in order to reduce the prices of printed matter to such a degree that they hardly cover expenses. Like grains between two millstones, so are the employers ground to dust between these two remorseless forces. The only hope to maintain themselves rests in the capacity of human nature to grow so tough and hard that neither the upper nor lower millstone can affect them. Is it a wonder that good-hearted employers grow hard toward workmen as a class and that naturally honest printers become tricky in their dealings with those who want their best services at the prices of the worst printers in existence? Happy are the few gentlemen who were careful in selecting such fathers as left them a fortune to back up old and well-appointed lien-free printing-offices, so that they can afford to insist on carrying out their own notions of what is right and proper in business life. If such printers are also endowed with the quality of firmness in gloves, they can look complacently upon the turn which economic life in our trade has taken since trusts and labor unions became its determining factors. Poor fellows who mean to build up respectable printing plants on the old-fashioned lines of diligence and self-abnegation and thrift are bound to have an excited shop-meeting every day, a strike every fortnight, a new chairman every month—besides a private reception-room for trade-union committees, furnished with an ever-boiling teakettle, with ice water and good cigars.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincey Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, \$1.25.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

ALFRED HARMSWORTH, the noted editor of the London *Mail*, will spend three months on the American continent, visiting every city of importance.

THE East Liverpool (Ohio) *Tribune* issued a Thanksgiving number with an illuminated cover that was exceptionally well patronized by advertisers.

J. H. BROWN, *Canadian Engineer*, Toronto, Canada.—Your magazine compares favorably with first-class trade journals, its large amount of advertising being well handled.

ELMER (N. J.) *Times*.—Your paper is well printed, the half-tones working very nicely. Grading of short items and a few more prominent heads would improve the appearance of the news columns. Ads. are well displayed.

GEORGE C. WOLVEN, pressman in the office of A. V. Haight, Poughkeepsie, New York, has invented and patented an adjustable guide for platen and embossing presses. It can be easily applied or removed, and adjusted in any direction.

RICHARD M. BOUTON, South Norwalk, Connecticut.—It is unfortunate that you were unable to get in your samples for Contest No. 8 earlier, as they are neatly arranged, although differing decidedly from the winning specimens. I fear they would not have been selected by the judges, however, as the

business of each advertiser is not displayed. I would reproduce your ads. were it not for the fact that it would have a tendency to place a premium on late comers in future contests.

WILLIAM G. HITTLE, Sioux Falls, South Dakota.—Your request was received too late for the November number. Your ad. is nicely arranged, but the signature and address are too near the same size—the former deserves the greater prominence.

JUDGE HANEY, of Chicago, has directed the receiver to sell the assets of the *Staats Zeitung*, and his decree also provides for the dissolution of the company. It is expected that the paper will be continued under the management of a reorganized company.

REDLANDS (Cal.) *Facts*.—Your change from a seven-column folio to a six-column quarto is an improvement. You have an excellent advertising patronage and ads. are well handled. Head rules on first page should be transposed and your new volume should appear XIX, instead of XXIV.

ON the evening of election day the office of the Albany (N. Y.) *Knickerbocker-Express* was totally destroyed by fire, entailing a loss of \$60,000. This was a bad time to be burned out, just as they were preparing to issue the election returns. The Albany papers all offered assistance, and that of the *Argus* was accepted.

Boys' Industrial School Journal, Lancaster, Ohio.—There is a remarkable improvement in your little magazine since it was criticized a little over a year ago. The defects noted have all been remedied and the work is a credit to your institution. The title-page of the issue of October 26 shows some particularly fine colorwork.

REV. DR. PARKHURST, of New York, is authority for the statement that a syndicate of wealthy men propose to start an ideal newspaper in that city, backed by as much money as any of the great dailies of America. It will tell the truth, will not be swayed by business or politics, will lead public opinion, and will be beyond the reach of patronage.

THE Inland Daily Press Association, which is made up of over fifty daily papers in the smaller cities of Indiana, Illinois, Iowa, Wisconsin and Michigan, has been considering the advisability of building a paper mill, but has decided adversely and is now asking for bids from various mills on a quantity of paper sufficient to supply the entire association.

L. G. STUMP, Port Arthur (Tex.) *News*.—Your ads. are very creditable, a commendable feature being the variety of styles of display used. The panels in the Southern Pacific ad. should have been of the same size and there is an occasional congestion of display, particularly noticeable in the ad. of D. H. Barnes. There are many very good ads., but perhaps the best is that of the Port Arthur Transfer Company.

C. H. McAHAN, St. Joseph (Mo.) *News*.—Your ads. are very tasty and are remarkable for their simplicity. Where a miscellaneous assortment of articles are enumerated, with more or less lengthy descriptions, the name of the article as well as the price should be given prominence, but where the articles are all of a kind, run under a sub-heading such as "Shoes," "Cloaks," etc., it is proper to display the price only.

F. A. DAVIS, manager of the Merrickville (Ont.) *Star*, after reading the glowing description of a fire republished in this department in November, sends a copy of a Canadian paper, which he considers a parallel so far as editorial work is concerned. Characteristic items read as follows:

The mosquito has made his unwelcome presence known at last.

J. Ferguson and S. Reynolds made themselves quite noticeable last Sunday by starting off in opposite directions.

THE Poughkeepsie (N. Y.) *Eagle* accomplished a remarkable feat on election day. By the aid of a corps of bicycle riders it secured the returns for President from the fourteen districts of its city in just 24½ minutes. This was immediately telegraphed to the Associated Press, and it was the first return

received by William J. Bryan at his home in Nebraska. Ballot machines were used, and because of a dispute between the inspectors in one district as to how soon the machines should be unlocked after the closing of the polls, there was a loss in time of eighteen minutes.

CHARLES H. GARD, Chicago, writes: "I enclose you two ads. for criticism. They were both set on the night of October 1, 1900, from original copy, in the regular course of business, by two different ad. compositors in two different ad.-rooms. The

**Chickamauga and Chattanooga National Park Commission,
Annual Reunion of the Society of the Army of the Cumberland;
Confederate Veterans South; Annual Meeting National Association Spanish War Veterans; Chattanooga, Tenn., Oct. 9, 10, 11, 1900**

The veterans of all armies interested in Chickamauga National Park will meet at Chattanooga, October 9th, 10th and 11th, 1900, for inspection of the historical work thus far accomplished.

Between 1,300 and 1,400 tablets have been erected on Chickamauga Battlefield, Missionary Ridge, Lookout Mountain, Orchard Knob and other parts of the Park, with 511 locality tablets, 350 regimental markers, showing fighting positions, 175 battery tablets—a total of over 2,000 tablets for examination. The Army of the Cumberland and the Society of that Army will hold a joint reunion on the dates named, and regimental associations of that Army will send committees to take part in the inspection. The National Commission, the various State Commissions and members of Congress will be present. General Shaw, Commander-in-Chief G. A. R., and General Gordon, Commander of the U. V. C., have urged active participation by all veterans.

THE QUEEN & CRESCENT ROUTE is the direct short line to Chattanooga from Cincinnati and the North. Tickets via the Queen & Crescent will be on sale October 7th, 8th and 9th at one fare for the round trip. They will be good until October 13th to return. Full particulars with illustrated printed matter, maps, etc., can be obtained by addressing the undersigned.

W. A. BECKLER,
Northern Passenger Agent,
113 Adams-st., Chicago, Ill.

W. C. RINEARSON,
General Passenger Agent,
Cincinnati.

No. 1.

one marked '7' [No. 2] at the top was set by the undersigned in the Chicago *Chronicle* ad.-room, and the other was set in the ad.-room of the Chicago *Record*. Which is the best ad?"

Answer.—The two ads. are reproduced herewith (Nos. 1 and

Chickamauga and Chattanooga National Park Commission.

Annual Reunion OF THE

SOCIETY OF THE ARMY OF THE CUMBERLAND &
CONFEDERATE VETERANS SOUTH & ANNUAL
MEETING NAT'L ASSN SPANISH WAR VETERANS

CHATTANOOGA, TENN., October 9, 10, 11, 1900.

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Full particulars, with illustrated printed matter, maps, etc., can be obtained by addressing the undersigned.

W. A. BECKLER, Northern Passenger Agent, 113 Adams Street, Chicago, Ill.
W. C. RINEARSON, Gen. Pass. Agent, Cincinnati.

No. 2.

2), and it does not need an expert to decide which is the better. There was a large amount of matter to crowd into four inches, but by using agate for the unimportant portions you were able to give it very creditable display, and the arrangement is pleasing and tasty.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—The ads. of Rhodes & Smith and The Fair are both good, but there is room for improvement in that of Morris & Co. You have placed division rules in the wrong place in two instances—underneath the headline and in the middle of the sentence, "We want you to come and see our stock of couches, chairs, etc."—and "Etc." is too large. Just why furniture and undertaking are so often associated I never could understand (marble cutting would be a more appropriate companion for the

latter business), but I should never give them equal prominence in the same ad. unless the advertiser demanded it.

WILLIAMS BROTHERS, Freeport (Ohio) *Press*.—I note the change you have made in your heads since the *Press* was criticized in November, but think you have made a mistake in discarding the display heads. The first two parts of your original heads placed above your present one, providing the third part as it would then appear was a full line, would be attractive. Ads. are nicely displayed, while a little more impression is desirable on portions of the paper. Your "Smyrna Fair Edition," printed on the grounds, was a good stroke of enterprise and must have proved a telling advertisement.

F. H. McCulloch, of the F. H. McCulloch Printing Company, Austin, Minnesota, sends a copy of his *Saturday Shopper*, a novel publication in that it contains only advertising. "Volume III, No. 37," consists of four pages, about 8 by 10, with four one-page ads., each of a different line of business. There is a dry-goods ad., a cloak ad., a shoe ad., and a grocery ad. Mr. McCulloch says: "As an advertising medium it has proved a great success, so much so that we often have two or three extras with it. We are not running a newspaper or it might conflict with our patronage. We distribute two thousand copies every week to the residences of our town."

E. P. A., taking advantage of the offer made in the editorial columns of THE INLAND PRINTER for November, writes as follows:

Mr. O. F. Bynbee, Editor Newspaper Gossip and Comment Department of THE INLAND PRINTER:

DEAR SIR,—Several months ago, in a criticism of a Western paper in your department, the publisher was advised to print his paper dry, and told that thereby he would secure better results. I wrote to the publisher and received a letter and paper in reply. In the letter he told me he tried "dry printing" and found it very unsatisfactory, and at once returned to the use of wet paper. The "patent inside" of the paper he sent me furnished a good illustration of the two methods, as the local side was printed "wet." Certainly the decision of readers of this paper would favor the wet method, although I think less moisture might have been better in this particular case. I have been an interested and practical observer of newspaper work for more than forty years. When the practice of printing dry was commenced I concluded the chief reason for it was that the wetting machines occupied so much room that it was almost necessary to dispense with them to provide space for additional presses. I then believed the wetting system would be resumed or some other method devised which would produce better work. I am surprised that newspapers have so long continued indifferent as to their "personal appearance" and earnestly desire to see them "look their best." They are pushed through the press so rapidly that every possible help is needed to insure good results. I am not writing without personal interest, but I am honest and emphatic in my belief in needed improvement. The last number of THE INLAND invites correspondence with you to be paid for. So I ask you as a practical printer and a professional critic if you do not believe that the printing of newspapers fed through a web press at the speed which a modern daily is obliged to maintain would be greatly improved by a regular and uniform moisture? I write about rapid newspaper work only, and say nothing at present of fine book or newspaper work. In the interest of good work in everything and more especially in the greatest and most universal of all arts—the art which divulges and promotes every other art, I am,

Very truly yours, ———.

Believing that this question of wet or dry paper would be of interest to many of my readers, the above letter is published in full and my reply is appended:

DEAR SIR,—Your favor of the 20th, enclosing a remittance of \$1, is at hand. Some fifteen or twenty years ago the writer was accustomed to use wet paper when printing weeklies. This was made necessary not on account of inability to secure good results from dry paper, but owing to the condition of the paper. In one instance patent insides were rolled and it was a practical impossibility to feed the sheets without wetting and flattening under pressure. In the other instance folded quires were used and the backs had to be broken and flattened by the same process. I do not recall the Western paper to which you refer, but the failure to secure satisfactory results in this instance may have been due to a similar reason. I will admit there are instances where wet paper will produce better results than dry, but the necessity for wetting is brought about by conditions which should be removed. Worn-out type requires soft packing and wet paper to produce results, but type which has not outlived its usefulness will print better on hard packing and dry paper. Soft pack-

ing, new type and dry paper is another impossible combination. I have frequently received papers with a new dress of type, printed damp on a soft tympan, where it seemed a shame that the good qualities of new material should be so obscured. In such instances old type had been replaced by new and printed under the same conditions that the old type necessitated. Wetting machines in connection with web presses were discarded, I believe, because they had become obsolete, printers having become convinced that far better results were possible where the dry paper was used. The tone of your letter would indicate that you believe the wetting of paper necessary to produce the best results, and I regret that I am obliged to differ with your opinion, but am firmly convinced that paper should only be wet when the conditions described exist and make it necessary.

CHARLES A. CONNOLLY contributes the following to the *Fourth Estate*:

A HOOD-LUM RHYME.

Who bade me goose's bridles seek
And tramp the streets the live-long week
For talks with men who wouldn't speak?
The Assistant City Editor.

Who said my copy read like "pi"
And urged that I had better try
Another trade, or else go die?
The Copy Desk.

Who, after I had worked an age
And got my stuff upon the page,
Flew into an unholy rage?
The City Editor.

Who bade me write till 12 from 6
And do a thousand yellow tricks,
Then cut my story to three sticks?
The Night Editor.

Who, after I had been away,
Refused my charges to O. K.
And robbed me of a full week's pay?
The Publisher.

Who yelled my surname through the hall,
In answer to the "Central's" call,
And got the wrong man after all?
The Office Boy.

Who, when the ghost began to walk,
Would rise on his hind legs and balk,
And never listen to my talk?
The Cashier.

Who told me tales of sorrow sad,
And borrowed all the coin I had,
And never paid it back, by gad!
The Rest of the Staff.

Who stuck to me through all my woes?
Who still within his bosom knows
In every act my genius shows?
Myself.

AD-SETTING CONTEST No. 8.—Contest No. 8, which closed November 1, proved a most difficult task. While forty-eight specimens were submitted, there were but few really meritorious arrangements. The six one-inch ads., or "Business Cards," as they are usually termed, were selected as copy because they represented various lines of business and also because some contained only a few lines of matter while others were crowded. With such a difficult undertaking it is no wonder many of the contestants in previous contests were content to simply watch for results, and those who were brave enough to enter deserve commendation for their efforts and the results attained. In selecting the judges I took particular care to ask only those who were practical men, and the ads. of their choice will no doubt meet the approval of all. The names of contestants were withheld from the judges, and each acted independently, not even knowing who the others were. The gentlemen who accepted the task of selecting the best specimens were Howard Davis, advertising manager, and O. F. Leeds, foreman, of the Scranton (Pa.) *Tribune*, and A. N. Kerr, of the Kerr-

F. F. Ward
DEALER IN
Harness, Blankets
Robes and everything usually carried in a
first-class harness shop.
REPAIRING OF ALL KINDS A SPECIALTY
Also Agent for Standard Stock Food.

R. J. Nestor, M. D.
**Physician &
Surgeon**
HUDSON
IOWA

**C. A. Waterbury,
M. D.**
HOMEOPATHIC
PHYSICIAN AND SURGEON
Special attention given chronic
diseases and diseases of children.
OFFICE IN BAILEY BUILDING
Hours: 9 to 12 A. M.; 2 to 5 and 7 to 9 P. M.
Residence: One door north of Baptist Church.

**William Strayer
Notary Public**
All business pertaining to this office
promptly attended to.
COLLECTIONS MADE.

**First-
Class Livery**
If you are looking for first-class rigs at reasonable
prices I have them. I want your business.
W. D. Strayer

REMEMBER *The Old*
Livery Barn
When wanting a first-class rig,
We will use **R. E. Smith**
you right.

F. F. Ward,
Dealer in
Harness, Blankets, Robes,
and everything usually carried in a
first-class harness shop.
Also
Agent for
Standard Stock Food.

C. A. Waterbury, M. D.
HOMEOPATHIC PHYSICIAN AND SURGEON.
Special attention given chronic
diseases and diseases of children.
Office in Bailey Building.
Hours: 9 to 12 a. m.
7 to 9 p. m.
HUDSON, IOWA.

R. E. Smith.
Remember the
OLD LIVERY BARN
When wanting a first-class rig.

R. J. Nestor, M. D.
PHYSICIAN AND
SURGEON.
HUDSON,
IOWA.

WILLIAM STRAYER,
NOTARY PUBLIC.
All business
pertaining to this office
promptly attended to.
COLLECTIONS MADE.

W. D. STRAYER.
If you are looking for
your business.
First-Class Rigs
at Reasonable Prices,
I have them.

PHYSICIAN AND SURGEON
R. J. NESTOR, M. D.
HUDSON IOWA

F. F. WARD DEALER IN
Harness, Blankets, Robes
and everything usually carried in a
first-class harness shop.
REPAIRING OF ALL KINDS A SPECIALTY
Also Agent for STANDARD STOCK FOOD.

REMEMBER THE
Old Livery Barn
When wanting a first-class rig.
We Will Use
You Right. **R. E. SMITH**

C. A. WATERBURY, M. D.
PHYSICIAN AND SURGEON
(HOMEOPATHIC)
Special attention given chronic
diseases and diseases of children.
OFFICE IN BAILEY BUILDING
Hours: 9 to 12 A. M.; 2 to 5 and 7 to 9 P. M.
Residence: One door north of Baptist Church

First-Class Livery
W. D. STRAYER
If you are looking for first-class rigs at rea-
sonable prices I WANT YOUR BUSINESS

WILLIAM STRAYER
NOTARY PUBLIC
All business pertaining to this office promptly
attended to.
COLLECTIONS MADE.

F. F. WARD
DEALER IN
HARNESSES, BLANKETS, ROBES
and everything usually carried in a first-class
harness shop. Also agent for Standard
Stock Food. Repairing of all kinds a specialty

C. A. WATERBURY, M. D.
HUDSON, IOWA.
Homeopathic Physician and Surgeon.
Special attention given chronic diseases and
diseases of children. Office in Bailey building
Hours: 9 to 12 a. m.; 2 to 5, and 7 to 9 p. m.
Residence: One door north of Baptist Church.

REMEMBER THE
OLD LIVERY BARN
when wanting a First-class Rig. We will use
you right.
R. E. SMITH.

R. J. NESTOR, M. D.
PHYSICIAN AND SURGEON,
HUDSON, IOWA

WILLIAM STRAYER
NOTARY PUBLIC.
All business pertaining to this office promptly
attended to. COLLECTIONS MADE.

W. D. STRAYER
FIRST-CLASS LIVERY.
I want your business. If you are looking for
first-class rigs at reasonable prices, I have
them.

F. F. WARD
DEALER IN
Harness, Blankets, Robes
and everything usually carried in a
first-class harness shop.
Repairing of All Kinds a Specialty
Also Agent for Standard Stock Food.

R. J. NESTOR, M. D.
PHYSICIAN AND
SURGEON
HUDSON IOWA

G. A. WATERBURY, M. D.
HUDSON, IOWA
PHYSICIAN AND SURGEON
(HOMEOPATHIC) Special attention given chronic
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COLLECTIONS MADE

W. D. STRAYER
FIRST-CLASS LIVERY
If you are looking for first-class rigs at rea-
sonable prices I have them.
I WANT YOUR BUSINESS

No. 1 (48).

Charles Hill, Chicago, Ill.

No. 2 (9).

B. Bertram Eldredge, Harwich, Mass.

No. 3 (47).

Charles Hill, Chicago, Ill.

No. 4 (46).

Edmund G. Gress, Easton, Pa.

No. 5 (46).

C. H. Gard, Chicago, Ill.

WINNERS IN AD. CONTEST No. 8.

Hall Company, advertising specialists, of the same city. Their selections were as follows:

Mr. Davis—First, No. 48; second, No. 31; third, No. 14. Honorable mention—Nos. 9, 26, 19, 20, 35, 13.

Mr. Leeds—First, No. 9; second, No. 26; third, No. 40. Honorable mention—Nos. 48, 46, 44.

Mr. Kerr—First, No. 47; second, No. 46; third, No. 48.

In the following table, which gives the detailed score of points, the usual custom has been adhered to: Three points for each first choice, 2 for each second, 1 for each third, and $\frac{1}{2}$ for each honorable mention:

Ad. No.	Points.
1 48 Charles Hill, <i>Chronicle</i> , Chicago.....	4½
2 9 B. Bertram Eldredge, with Enterprise Press, Harwich, Mass. 3½	
3 47 Charles Hill (same as No. 1).....	3
4 26 Edmund G. Gress, <i>Free Press</i> , Easton, Pa.....	2½
5 46 C. H. Gard, <i>Chronicle</i> , Chicago.....	2½
6 31 Russell Thompson, <i>Herald</i> , Boulder, Colo.....	2
7 14 Ed F. Collins, <i>Item</i> , Wakefield, Mass.....	1
8 40 Edw. A. Tate, with Wagoner Printing Company, Galesburg, Ill.	1
9 13 Frank A. Cunningham, of Cunningham & Co., Williamsport, Pa.....	½
10 19 A. D. McGibbon, <i>Post</i> , Buckingham, Quebec.....	½
11 20 R. Hamilton, <i>Herald</i> , Harvard, Ill.....	½
12 35 Frank J. Conway, with B. Altman & Co., New York.....	½
13 44 Sol Olson, <i>Times</i> , Ames, Iowa.....	½

It will be noticed that the leading contestant is credited with $4\frac{1}{2}$ out of a possible 9 points, just fifty per cent. This percentage has only been exceeded once, the winner of Contest No. 7 securing sixty-two per cent. A most remarkable fact is that Charles Hill should secure third place with his second specimen as well as first, although there was considerable difference in the style of display. The alternate panel arrangement met with the greatest approval, but from conversations with the judges after the award it seems that many specimens were laid aside because the business of the advertiser was not given proper prominence. Mr. Gard's effort, No. 46, would have received a position farther up the list but for the arrangement of "We will use you right" in the fourth ad., one of the judges not favoring wording that reads down the column. Mr. Gress, who submitted specimen No. 26, and is tied for fourth place, explained that his ads. were set with the idea of running a double-column department of one-inch ads., headed "Business Directory," setting this head in 24-point Jenson. He adds: "The three vertical 2-point rules would be equivalent to the 6-point column rule, omitted under the scheme I propose, allowing the ads. to be set in the convenient 13-em measure—of course indenting the matter on each side." The plan is certainly a commendable one. The five leading specimens are reproduced herewith and an effort was made to secure photographs and biographical sketches of the four compositors, but Mr. Gard failed to respond. Sketches of the others are given below:

Charles Hill was born at New Albany, Indiana, in 1860; graduated from high school in 1877. He never served an apprenticeship at the printing business, but carried papers for five years previous to his graduating, using spare time to pick up the trade in the New Albany *Ledger* office. His career has been a remarkable one in some respects and is given in considerable detail. Upon graduation he went to Texas and at once secured a situation at \$25 per week on the Dallas *Commercial*, but in four months left to accept another at \$35 on the Fort Worth *Democrat*, where he remained till August, 1878, when the yellow fever epidemic made it advisable for him to return North. Immediately took up subbing on the Louisville (Ky.) *Commercial*, securing cases in two weeks; in four months became assistant ad. man and make-up, and in a month head ad. man, but in March, 1879, left to go to Cincinnati to learn speed with the famous George Arensberg, and soon became one of the "swifts," a member of the *Enquirer's* crack ten-team of fastest compositors. Cincinnati was the first union town in which Mr. Hill worked, and he experienced serious difficulty in being elected, as a New Albany printer appeared, claiming that he never served an apprenticeship, and was only eighteen years of age. But the foreman of the *Enquirer* secured his election on a statement of ability and speed. Between 1879 and 1885 he traveled the United States and Canada, working in Buffalo, Albany, Boston, New York, Philadelphia, Baltimore, Washington, St. Louis, Effingham, Chicago, Denver, Salt Lake City and along the coast, marrying and settling in Chicago in 1885. He quit the printing business for seven years to

circulate the Chicago daily newspapers, giving this up when penny papers killed the profits, and became foreman of the Jefferson Theater Publishing Company. In 1893 and 1894 he set all the ads. by the piece for the Standard Fashion Company, of New York, and during that work made the remarkable record for speed in ad. composition of \$103.50 earned in one week's work. From 1894 to 1898 he was superintendent of the large plant of the Amundson Printing Company, acting as foreman, proof-reader and make-up for fifteen cylinders, two ponies and five jobbers, and is now one of the force of ad. setters of the Chicago *Chronicle*. The first prize winner is a carefully preserved man, and at forty years he looks a little more than twenty. THE INLAND PRINTER has several times passed encomiums on specimens of his jobwork and presswork.

B. Bertram Eldredge was born twenty-six years ago in South Chatham, Massachusetts, and at the age of sixteen started to learn the printing trade with the Bee Job Print, at Harwich, in the same State. Here he remained for seven years, at which time he connected himself with the Standard Printing Company, of Brockton, Massachusetts. Early in 1900 the Bee Job Print in Harwich was purchased by Charles E. Brett,



B. BERTRAM ELDREDGE.



EDMUND G. GRESS.

who changed the name to the Enterprise Press. Mr. Brett appreciating the good work that Mr. Eldredge was doing, and knowing his qualifications for dealing with men, persuaded him to return to Harwich and take charge of the Enterprise Press. Mr. Eldredge's work has several times received favorable mention in the columns of THE INLAND PRINTER.

Edmund G. Gress was born in Easton, Pennsylvania, in 1872. In 1882, when but ten years of age, he entered the employ of the *Free Press*, of that place, as office boy, with which paper he is still connected as foreman of the job department. During this time he has served as feeder, pressman and job compositor. This is the fourth consecutive contest in which his work has received notice. In Contest No. 5, Ed S. Ralph, one of the judges, selected his specimen for third place, giving him 1 point; in Contest No. 6, his work received honorable mention from two judges, netting him 1 point, and in Contest No. 7 he received honorable mention from one judge. Mr. Gress' job specimens have from time to time received favorable mention in THE INLAND PRINTER, and upon two occasions samples have been reproduced.

THE NEXT CONTEST.—For Contest No. 9 I desire to secure some specimen of jobwork not yet used. We have had a business card and a letter-head, and I wish to leave it to the readers of THE INLAND PRINTER as to what will be used next. I will make no suggestions myself, but will leave it to you as to what would be the most helpful. Send your suggestions, together with copy for whatever you deem advisable, to the address at the head of this department at once, and a selection will be made and the new contest announced in THE INLAND PRINTER for March.

THE INLAND PRINTER ABROAD.

The writer has just returned from a trip abroad, and is more than ever convinced that your publication is one of the best advertising mediums for the foreign trade, as well as to reach printers at home. In every country he visited where he came in touch with printers' supply houses, he found they had THE INLAND PRINTER, and in some cases were constant readers of its pages.—R. J. Frackelton, treasurer, the Chandler & Price Company, Cleveland, Ohio.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. \$1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE Buenos Ayres *Standard* has installed the Linotype composing-machine, the first plant in South America.

Linotype Notes, a London publication, is a 16-page monthly devoted to the interests of Linotype users and operators.

THE *Jersey Evening Post* has the honor of being the first printing-office in the Channel Islands to install a Linotype.

BOTH the Unitype and Lanston Monotype companies have taken out important patents on their machines in England during the past month.

PATENTS have been issued in England to W. H. Doolittle, of Philadelphia, Pennsylvania, on a quad-forming mold attachment for Linotype machines.

THE typesetting machine has broken into Spain. *El Imparcial* and *El Globo*, of Madrid, have installed the Linotype in their offices. There is one machine in Barcelona and nine in Madrid.

THE latest competition announced by the promoters of the British contests on the Linotype is one for the best three specimens of tabular matter composed on that machine. The prizes are £3, £2 and £1.

At a banquet of Tacoma (Wash.) Typographical Union, celebrating the seventeenth anniversary of their organization, "consommé de hot slug" and "frappé de cold metal" were prominent on the menu.

THE Public Service Reclassification Board, of Victoria, New South Wales, has recommended the introduction of the Linotype and other labor-saving machinery into the Government Printing Department.

A RECENT English invention proposes to utilize an electrical current for producing a slug in a typesetting machine, the printing face being formed by a combination of heat and pressure, the heat being generated by making either the type body or the matrix, or both, act as a resistant to a current of electricity.

IN connection with the Chamberlain meeting at Birmingham, England, recently, the *Mail* staff reported the Colonial Secretary's speech in short turns, varying from five to ten minutes each, immediately transcribing the shorthand notes and handing the copy to one of the cyclist corps waiting outside, who carried it to the office, where it was passed on to the typesetting machines. Immediately the last "turn" of the

speech had been recorded, the reporter jumped into a cab and on arriving at the office dictated what he had in his notebook direct to the machine operator. The result was that the speech was fully reported and the papers in the streets within a short time of Mr. Chamberlain sitting down.

THE question as to when overtime rates are chargeable for operators working on 'stab has been submitted to the committee of the Linotype Users' Association, of London, England, which has decided, in accordance with clause 2 of the agreement, that "operators may be required to work the hours in force in their respective offices for case hands without charges for overtime."

GEORGE MEREDITH, a Linotype operator in a New York composing-room, was severely burned through an explosion of gas which occurred November 3. The burner under Meredith's machine became detached and the gas went out. Meredith did not notice this for some time. When he did, and attempted to light it, the gas exploded and burned him about the eyes, face and neck.

A QUESTION has been asked whether the use of a hood and pipe above the melting-pot in a single-machine installation is advantageous. The fact that the arrangement is rarely seen nowadays in small machine plants would indicate that it has been found unnecessary, as no evil effects or bad odors are noticeable unless machines are placed in a very small room or the quality of gas is poor.

FRANK T. RILEY, who does Linotype composition for the trade of Kansas City, Missouri, has gotten out a unique folder calling attention to his specialty. He shows specimens of the various faces he employs—romans and gothics—as also a number of Linotype borders and dashes, which he announces he will furnish at regular composition rates, plus the market price of metal. The cover-design of this neat folder shows a novel effect in combination Linotype borders.

HENRI CELESTE VAN HOYWEGHEN, a Belgian compositor, has patented in Europe a composing-machine "capable of performing all typesetting work, doing away with the assembling and the work upon marble, doing away with the distance pieces and all the leads, as also the distribution, permitting of changing, when desired, the characters (italics, large, fancy) and of composing oval lines, obliques, as well as all descriptions of vignettes, fillets and frames or border lines." Job printers may now see their finish.

At a recent meeting of the Cardiff Technical College Instruction Committee, in London, a member, referring to the class for teaching pupils to operate the Linotype machine, said that so far the class had been hardly satisfactory. They had spent something like £100 in fitting up the machine and he was surprised to find only two in the class on a previous evening. Another member said applications had been sent in for a reduction in the fees by one-half and that those who had made the application were only waiting to see what action would be taken.

THE short-sighted policy of some Linotype users is inconceivable. An operator relates that after a number of requests for spacebands had been ignored, he called the attention of the manager one day to the fact that he had only eight spacebands in his machine and that after setting a line it was necessary to wait until the spacebands had returned before proceeding with the next line, but was met with the calm reply that the machine worked so fast that the wait was only a short one. He did not realize that the product of the machine was reduced by about one-half by reason of his penuriousness.

A NUMBER of mechanical compositors of marvelous construction which a few years ago appeared to be the very acme of perfection are now obsolete. With such bright inventive minds as Rogers, Lanston, Dow, Goodson, Johnson and a host of others engaged on the problem of simplifying existing machines or inventing new processes for setting type by machinery, it

would appear the art is still in its infancy and that the future is very promising for those looking for a simpler and cheaper machine. Time will overrule the objections interposed by patent law, and with these restrictions removed, we may confidently look for as great changes in present methods as has been experienced in the past.

NEW YORK TYPOGRAPHIA (German) has for a number of years had a Linotype machine which it has used for the purpose of instructing members in its operation. The union was, therefore, in a position to supply skilled operators to German publications as fast as they adopted the machines, and the result is



RABBITS.

Photo by A. F. Rowley.

From collection of H. W. Fay, De Kalb, Ill.

that, although the German-American Typographia has a membership of only 1,044, it controls every German daily newspaper in the United States with the exception of one evening paper in Chicago, the *Freie Presse*. No piecework is done in German offices, the scale being 50 cents per hour, whether on Linotype or Typograph. The average day's work on the Linotype is fifty thousand letters; on the Typograph thirty thousand letters. Two thousand letters is equal to approximately one thousand ems.

MACHINIST FROELICH, of the Toledo *Bee*, has invented and patented a temperature regulator for the metal pot of a type-casting or linecasting machine. A column of mercury when expanded by heat causes a rubber diaphragm to approach the gas inlet and recede when the mercury contracts, thus regulating the flow of gas to the burners under the metal pot. He claims superior sensitiveness and quicker response to variations in temperature than heretofore attained. Mr. Froelich is also the inventor of a direct-reading counter for Linotype machines, which shows on its dial the exact number of ems set on any machine to which it is attached irrespective of length of line or size of type. This is a much-needed addi-

tion to Linotype equipment, as it obviates the necessity of taking, pasting and measuring dupes.

IN reply to the large number of readers who have made inquiries regarding a dummy Linotype keyboard, we are pleased to announce that The Inland Printer Company has arranged for supplying those who wish to acquire a knowledge of this keyboard an exact duplicate or facsimile, which will enable the possessor to learn the operation of the keyboard or acquire a motion to gain speed quite as well as practice on the machine keyboard itself. The matter of "touch" or play of the keys can only be realized by practical experience, as no "dummy" can faithfully simulate it, frequently leading to a false conception of this feature. Hence it has not been attempted to place before the beginner anything more than is necessary to enable him to learn the keyboard of the Linotype and at a figure which barely covers the cost of production. This innovation is explained in detail at the head of this department.

A TOUGH PROPOSITION.—E. G. R., an operator-machinist, writes an interesting letter concerning his experience with a one-machine plant in a country office. He says: "I arrived here right-side up, but you should have seen the machine after being run a couple of weeks by an operator of seven years' experience (?). It was floating in oil—matrices and all. There was a pool of oil in the bottom of clutch pulley. The operator was setting type by hand and two girls were operating a Simplex near by. Both mold liners were in loose with metal all around them and when I got them set, the back knife never touched the slug at all. The machine would cast tight lines and the pump-stop was set so any line would cast. The mold disk locked up against the matrix line so tightly that the spaces could not justify the line. After about three hours' work I started her up, and for two weeks have got the daily and weekly out all right. Am working eight hours and setting from seven to nine galleys brevier solid a day."

THE *Arbeiter Zeitung*, an afternoon German newspaper published in Chicago, has had in operation since 1895 a plant of four Rogers Typograph machines of the cameo-matrix style. The line of cameo matrices is assembled and justified the same as in the ordinary Typograph, but instead of casting a line, as in the intaglio-matrix machine, the line of dies is impressed into a bar of soft metal, which bars are removed and automatically fed into a separate casting-machine, being successively presented to a mold of the proper dimensions, and a line cast from these bars. The product of this casting-machine is a slug similar to the Linotype slug. A second casting-machine is necessary for producing the soft-metal bars, this also being an automatic machine and making a dozen blank bars at each cast. The capacity of the composing-machine is about one hundred lines of 13-em long primer an hour, while the casting-machine handles the product of four composing-machines. It is understood this style of Typograph was designed to avoid the Mergenthaler patents, previous to its absorption by the latter company.

WHEN the Linotype was first introduced in Great Britain, its promoters were content to claim for it a possible speed of 6,000 ems per hour, or at a rate equal to the capacity of four good hand compositors. Since then, however, the machine itself has been considerably improved, operators have gained practice, experience and familiarity with the machine, and in 1896, after a series of conferences between employers and the unions, it was agreed that an average of 6,000 ems per hour should be considered as a possible output, after allowing for stoppages, etc., and that is the basis of the scale of payment now prevailing. While the machines manufactured by the English company are not as up to date as those built in this country, they possess some features new to American Linotype users. They manufacture a machine in which either pica or English may be used in any measure up to forty-two ems pica. The whole machine is enlarged to obtain the

increased length of line. Their ordinary list of faces consists of twenty-four fonts, ranging from pearl to small pica, in moderns and old styles, romans and italics, with no gothics or other black-letter matrices.

NO MORE BAD COPY.—Thanks to machine composing, it is now being realized more clearly than ever that bad copy is a burden that ought not to be imposed upon the printer. Slovenly copy has made many a hand compositor prematurely gray-headed, and has lost many a good man his frame, to say nothing of his immortal soul; but the hindrance to the hand laborer is infinitesimal in its consequence as compared with that to the machine operator. It is not to be thought of that a magnificent piece of mechanism, designed and built expressly for speed, shall be brought to a standstill for six minutes out of every ten while the operator endeavors to decipher the hieroglyphics of some tenth-rate scribbler who does not know how to hold his pen. The evil ought never to have been tolerated, and can be borne no longer. Bad copy is doomed. In future the chief sufferer from illegible and untidy handwriting will be not the printer, but the author, or the unhappy typewriter girl. In the best offices in the United States most if not all of the matter to be set is put through the typewriter before being placed in the hands of the compositor. In strict fairness, the

proofreading. It is therefore obvious that trained and competent proofreaders would make splendid sub-editors of the new order.—*The Printing World*.

"KEYBOARD," a correspondent in *Newspaperdom*, says there is one thing he does not understand—"Why so many publishers, having ordered one or two Linotypes, send a picked man to the factory and pay his expenses and salary while 'learning.'" He thinks it a foolish thing to do because this man, instead of attending to business, is probably "doing the sights" of New York, and incidentally passing part of his days in the factory, learning there merely the mechanical erection of the machine. He says he knows, as he has "been there." He thinks an instruction-room should be established at some other place where the "sights" are not so alluring. That there is such a school in the quiet city of Washington, D. C., "Keyboard" should know. For his benefit, and for the benefit of others who have inquired concerning the instruction-room of the Linotype Company, we append the following notice, recently issued. "Keyboard's" attention is directed to the concluding sentence. "The Linotype Company has established within its factory, at Brooklyn, New York, a department in which those who are to have charge of Linotype machines are instructed as to the construction of the machine, mode of action of its parts, and the various adjustments required in practice. This department is carried on without charge to those who enter it, and is intended exclusively for the benefit of offices in which machines are now used or from which orders have been received. It is not intended for the purpose of coaching operators on the keyboard. It is not open to the public. Admission is only given to those who are already skilled machinists, or those who have had experience with machinery, or others who are specially adapted to acquire a knowledge of the machine speedily. Publishers are particularly cautioned that it is worse than useless to send to this instruction-room men who are wholly without mechanical experience or who have no mechanical aptitude. Such men can not be successfully trained in any reasonable length of time, and they will not be received. As the instruction-room is carried on at large expense to the company, it is hoped that publishers will refrain from sending to us men who are unfit to be trained. Any good mechanic, or any man who has been accustomed to running and adjusting machinery, such as a pressman or an engineer, can be thoroughly instructed as to every feature of the Linotype and as to all things necessary to be known, in from three to six weeks. Every applicant seeking admission must bring to the office of the company a letter from a user or intending user of the Linotypes, stating in unequivocal terms that he is employed or is to be employed in the office from which the letter is sent. Those admitted will be expected to observe the factory rules and hours and to give constant and careful attention. Men who fail to do so, or who spend their nights in dissipation so that they are unfitted for properly following their work, will be excluded from the works."

PATENTS.

John R. Rogers, of the Mergenthaler Linotype Company, has been granted patent No. 661,386, covering improvements in the driving clutch. He so connects the automatic devices and the manual devices independently of the main clutch that the adjustment of the clutch has no effect on the automatic devices, and with this arrangement the operator is prevented from starting the machine at a point where it might injure the matrices, a thing that has occasionally happened.

Another Linotype patent, No. 662,106, comes from F. J. Wich, of Broadheath, England. The object of the invention is to make the adjustment of the jaw effect automatically the corresponding adjustment of a warning-bell and of a certain finger which assists in the transfer of the matrices, thus avoiding the present necessity for independent adjustment of these parts and insuring their proper adjustment in relation to each other.



SQUIRRELS.

Photo by A. F. Rowley.

From collection of H. W. Fay, De Kalb, Ill.

copy supplied to the machine compositor ought to be absolutely perfect in every particular. With the bad copy will disappear the comma fancier, the capping crank, the hyphen monger, the ladder merchant, and all the tribe of soul-vexing and time-wasting triflers. The proofreader's work is likely to become lighter, quicker and more mechanical. On the other hand, a more minutely careful race of sub-editors will be required; they must be able to spell and punctuate, and to read and correct copy with the same patient care that is now bestowed on



BECK ENG CO
Philadelphia

Wash-drawing and Engraving by
THE BECK ENGRAVING COMPANY,
Philadelphia, Pa.

THE NEW UNITED STATES MINT, PHILADELPHIA, PA.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

TO CLEAN ENAMEL FROM HALF-TONES.—E. C. Stearns, Brewer, Maine, writes: "Please let me know how the enamel can be cleaned from copper plates after they have been burned in and etched." *Answer.*—Heat the unmounted plate and brush it with strong lye and a scrub brush. Or, if the plate is mounted, cover a flat sheet of glass with strong lye solution and allow the plate to lay on it face down until the enamel is softened and can be brushed away.

WHY DRAGON'S BLOOD IS UNRELIABLE.—J. T. C., New York, writes a long letter of his troubles with dragon's blood. When it is fresh it "drags" or "sticks" to the bottom of the plate; when it is too old it does not stick enough. Different lots work in different ways and so on. *Answer.*—I am using dragon's blood every day in the year, including Sundays, without having the slightest trouble. The best quality dragon's blood is purchased, in the first place; then it is kept in a tight drawer where, when not in use, it is free from the air and foreign matter. If it were allowed to get damp it would "drag," while if it is too dry it will not stick, so it is kept away from both heat and moisture. From this, J. T. C. should learn wherein his trouble is.

PROSPERITY DUE TO HALF-TONE.—William A. Hinners, of the Binner Engraving Company, pays this deserved tribute to the value of half-tone in developing trade. He says, in the *Process Year Book*, that there is not a manufactured article in the United States that is not illustrated in some way for the

purpose of a catalogue, booklet, circular or advertisement in the newspapers. In fact, profuse illustration is one of the important factors in buying and selling merchandise. This has been brought about largely by the rapid development of the half-tone process, and to the half-tone process must be credited very much of the prosperity and enlarging of territory in mercantile circles, whose firms do most of their selling through their illustrated catalogues, thus adding to their facilities at a comparatively small cost, and saving the otherwise necessary expense of high-salaried salesmen with attending expense accounts. The engraver and printer has, and is now, reaping the benefits of the labors of the experimenters in process engraving.

THE "PROCESS YEAR BOOK."—This exceedingly welcome annual visitor has been received from Penrose & Co., of London, and is noticed here considerably because it richly deserves it. One of its most valuable features is that it gives examples of the engraver's work from all over the world, which is immensely valuable to the processworker for comparative study. The superior half-tone exhibit from Auckland, New Zealand, as well as the three-color work from Melbourne, Australia, and from Barcelona, Spain, are among the surprises this year. It is to be regretted that our own country is represented by so few examples of work. What there is, however, is highly creditable. The three-color plate by the Electro-Tint Engraving Company is not surpassed, if it is equaled, by any other exhibit. The Standard Engraving Company, Blomgren Bros. & Co., the Binner Engraving Company, the Franklin Engraving Company and M. Wolfe present examples of their work. There is no exhibit from New York city, which makes it appear as if Chicago leads in processwork in this country. The price in America is \$1.50, and Tennant & Ward, 289 Fourth avenue, New York, are agents.

ANOTHER ENAMEL FORMULA.—It has been the purpose of this department to print every formula for the enamel solution recommended by a practical worker, or to reprint them from another publication when the formula seemed reliable. It is for that reason we reproduce here from the *Process Photogram* the following: "In the course of an article in our German contemporary, *Zeitschrift für Reproduktionstechnik*, Ehrhardt Finsterbusch says: 'Of the many published formulae for the enamel process I prefer that given here which is, in my opinion, the best in practice:

Water	10 ounces
Bichromate of ammonia.....	150 grains
Ammonia drop by drop until a light yellow color is obtained.	
Fish glue.....	1,540 grains
Albumen	1,540 grains

The mixture is thoroughly shaken, allowed to stand for at least a day, and filtered twice through wash leather. Good results are obtained with this solution even after two or three months. Formulae which include chromic acid are not recommended on hygienic grounds."

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—Numerous inquiries continue to reach this department as to the best photographs for half-tone reproduction and how to retouch them. Instructions have been given from time to time, but for the benefit of new readers they will be repeated in brief. A glossy "printing-out paper" which gives a red tone is better than any developing paper. After printing it should be squeegeed on smooth ferrotype plate to increase the gloss. This brings out all the detail there is in the shadows and gives a more brilliant half-tone negative than can be had from any matt paper. To make water-color take smoothly to the glossy surfaced paper, the latter should be rubbed over with good alcohol on a tuft of cotton; then a little oxgall can be used with the water-color, which must be a "body color," that is, it should be a mixture of Chinese white and color, making a thick paint. The trouble with most retouchers of photographs is that they expect to use the method of the water-color artist on

photographs. The retouching on a photograph will usually photograph lighter than the corresponding color on the photograph. This is due to the lack of gloss in the water-color. Gloss can be had in the color by using gum arabic solution instead of water to dissolve the color. Lines may be drawn on these glossy photographs with a non-waterproof ink and washed off afterward, together with the water-color, without injuring the photograph.

PENROSE PATENT DIAPHRAGM SYSTEM.—Several years ago I devised two shapes for diaphragm apertures that theory taught and practice proved to be better than any previously recommended for half-tone negatives. A square small stop

such contrasts in negatives these diaphragms were shown as the secret of it. Now Penrose & Co. make these diaphragms in nests to fit any lens, only they have not realized yet the advantage of using the square stop diamond fashion. With their diaphragms they send a set of instructions and exposure tables calculated by Messrs. J. A. C. Branfill and William Gamble that saves much guesswork and experimenting over screen distances and length of exposures. This overcomes one of the chief causes of uncertainty in the half-tone process.

TO IMPROVE PROCESSWORK.—William Gamble, editor of the *Process Year Book*, has this to say as to the future of processwork: "Processwork is one of those businesses in

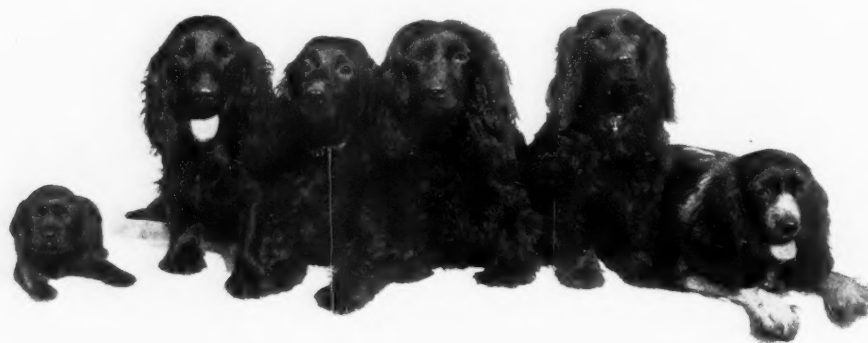
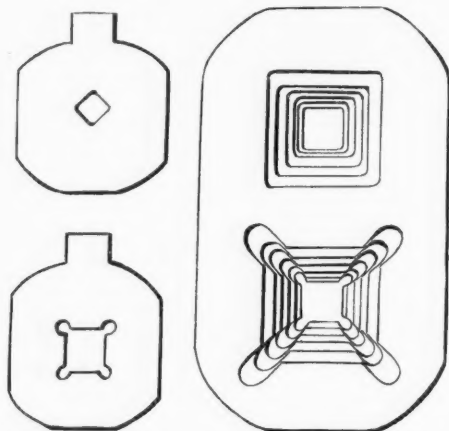


Photo by George Stark, St. Louis, Mo

PRIZE COCKER SPANIELS.

was selected in preference to the round one then in general use, only that the square opening was turned forty-five degrees so as to appear like a diamond. This form gives a more isolated dot in the shadows than any other form of opening. If the reader will rule a sheet of paper with diagonal lines crossed as are the lines on a half-tone screen, and then where the lines cross draw squares, he will find that if he but turn the squares forty-five degrees he can use larger squares without having them touch than in any other position. When you remember

which there must necessarily always be a tendency to improve, because 'practice makes perfection,' and the constant doing of the same thing many times, day after day, must gradually improve the standard of work. The world is always waiting to honor the worthy in all branches of human endeavor, but only a small percentage step out from the ranks to receive the favors. The successful men are those who have worked while their fellows slept, who have been thinking while their neighbor's mind was vacant, who have been acting while others have been wrestling with indecision; they are the men who have tried to read all that has been written about their art and craft, who have sat at the feet of professors and lecturers and teachers and master craftsmen, to hear all that was to be said for their instruction; but above all they have been men who have profited by what they have heard and read and learnt, and have gone forth into the world with their eyes open, noting and observing the good and bad points of other men's work, and considering how their own efforts might better it all. If we are to have better processwork and better printing in the future, it will not come alone from continuous practice. That will only carry one to the point of mere excellence above mediocrity. It will never bring about any epoch-making discovery or soul-stirring masterpiece. What we want are men who will strive to improve, but not upon existing lines; who will have courage to get away from the beaten track and aim to find out something the world has not known before."



HORGAN'S DIAPHRAGM
SYSTEM.

PENROSE PATENT DIAPHRAGM
SYSTEM.

that the half-tone dot is but an image of the diaphragm you will readily see that this form can not be improved on, as it gives the largest opening with the most isolation in the dot in the shadows. In the same way it will be seen that the other diaphragm will close up the dots in the high lights more readily than any other form. To those who wondered how I obtained

ONE RUNG HIGHER UP.

We beg to congratulate you upon your superb last edition. It is a record-breaker and places the "best printers' journal in the world" one rung higher up the ladder of fame. This, however, is a mythical rung, so to speak, as everybody knows that *THE INLAND PRINTER* has for years sat at the top—far away above every other journal in its line in this country or in Europe, either, for that matter.—H. R. Wills, *Hoyt Metal Company, St. Louis, Missouri*.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

Etc., & Co., AND A COMMA.—F. N. B., Cleveland, Ohio, writes: "In setting cap. lines, such as 'oysters, clams, etc.', shouldn't 'etc.' be in caps., the same as the other words? In a cap. and lower-case heading, should it be capitalized, as in 'Boots, Shoes, Etc.'? In a cap. and small-cap. line, such as 'Brown & Co.', should the short and be cap. or small cap., or is it simply a matter of taste? In a date-line, 'Cleveland, Ohio, etc.', our proofreader allows the comma after 'Ohio' when it is spelled out, but when the abbreviation 'O.' is used he marks the comma out. Is not the comma just as necessary after the abbreviation as after the word spelled out?" *Answer.*—The first case named in these questions seems to be the one that is peculiarly a matter of taste. I think that, in matter like that sent with the letter, where the line in question was a head-line, it is better to use all capitals. In the other kind of line mentioned it seems better to capitalize. I never knew of any rule for such cases, either expressed or understood. If any reader is better informed as to any fixed usage, I should be glad to hear from him. As to the short and I can be more definite. It should be a capital. The small cap. should be used only in a clear small-cap. line. The comma is just as necessary after the abbreviation as it is after the word spelled out.

OPINIONS ON PUNCTUATION.—The *Times*, Washington, D. C., published this paragraph concerning a book on punctuation: "A treatise on 'Punctuation' is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation." Queer how little some people know of the prevailing fashion! Has any one ever written anything that was perfectly clear independent of punctuation? Following is another notice of the same book, from the *Post*, Hartford, Connecticut, just as it appeared in the paper: "It is a difficult thing to write a book on grammatical rules. Authorities differ usage continually runs in new channels and between the various alternatives and the different opinions one encounters there is room for much indecision, puzzlement and error. 'Punctuation' is useful but hardly likely to attain a wide circulation. It may do for a text book though it is too handsomely made for that and it may become a reference book in private libraries or a desk book for the boudoir. There are so many other books of greater interest and we have so little time for punctuation anyway!" Why did the *Post* use that one comma? Would those other books have so much of the greater interest if they had no punctuation? How would knowledge of punctuation of any sort become common if no one made or published a special study of the art? The principal of a "collegiate academy," on being asked to examine the book, said that he did not believe in punctuation! Did he mean that he

wanted writing or print to appear without points, in the style of the *Post* quotation? The suspicion is strong that he meant simply that he did not believe in superabundant punctuation; but in that case he should have been willing to examine the book, when he would have ascertained that its teaching accorded with his own preference.

ALTERATION BY PROOFREADERS.—Most writers are liable to error in their writing, and some kinds of error—those that are plainly erroneous beyond a doubt—certainly should be corrected by the proofreader, if not, indeed, by the compositor, even when ordered to follow copy literally. A fixed line of division between obvious and doubtful cases can not be drawn, and proofreaders often are compelled to leave what they class



FREDERICK W. FREER.

Modeled by Henning Rydén, Chicago.

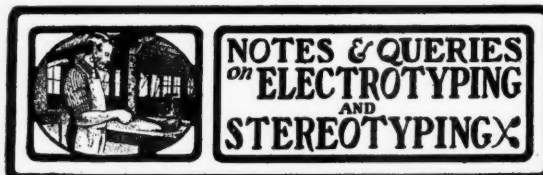
as real errors uncorrected because they know or think the writer wants just what he has written. This constitutes an awkward position of uncertainty for the proofreader, but it seems impossible to ameliorate it appreciably. Safety for the proofreader lies mainly in following copy when in doubt, not only when the doubt concerns a difference of opinion on grammar, but also, under some circumstances, in matters of fact. A case in point occurred recently within the writer's purview. An art critic wrote the name Grindell Gibbons in context that left no doubt in the proofreader's mind that the person meant was Grinling Gibbons, a sculptor and woodcarver of the seventeenth century. Such an error may safely be corrected by a proofreader who knows the name, but how many do know it? All possible blame in such a case must go to the writer.

An illustration of a common impulsive literalness, that might lead to difficulty, and even disaster, is found in a letter and its answer in the *Printing World*, the letter reading as follows: "What is your opinion concerning the alteration of such words of reference as 'above,' 'below,' etc., when these terms are incorrectly applied? For instance, a writer may correctly use the phrase, 'as in the case quoted above,' when the matter is in slip form; but it may happen, in the process of making

up, that the words ultimately appear upon or near the top of a page—in which case the word 'above' is surely out of place. The eye of the reader is sent fooling around space until the mind grasps the fact that the case referred to is quoted on the preceding page—the operation, of course, not being so long drawn out as my attempted description of it. Some editors and writers appear to be oblivious to the incongruity, and pass for press every variation of the theme. Surely this is one of those crises where the corrector may dare to justify his existence? I pop the question in the hope that you may be able to draft an act of uniformity." In the answer this position is said to be unassailable. As a matter of fact, the position is one of the weakest. There is no incongruity in the case supposed, and the terms are not incorrectly applied. Surely, then, the corrector (which means proofreader) should not dare to make any change. He should rather think sufficiently to enable him to recognize a possibility that editors and writers are about as well qualified as he to perceive an incongruity which is real, and to decide that the matter is written correctly, in accordance with established usage that is recorded in the dictionaries. Here is one of the plainest records of this usage, being the Century Dictionary's fourth definition of the adverb "above": "Before in rank or order, especially in a book or writing; as, from what has been said above." No proofreader should alter any such reference, no matter how far away that which is referred to may be. If he thinks a change should be made, and he can ask editor or writer whether he wishes it made, no one should blame him for asking the question, even if the one asked does think the question shows ignorance (as it actually does). It is better to ask too many questions than not to ask enough, for it shows at least an interest in the work.

Strict instructions to follow copy literally are not always delightful to proofreaders, for they sometimes cause extra work by way of verification; but occasionally a proofreader is saved from getting into trouble, when he is checked by such

that I sent for the copy. But sure enough, it was so in copy. But for our instructions to follow your copy literally, I should have changed the word. Am I right?" He was not right in thinking there had been a slip of the pen, and he would have made nonsense by the change.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

ROTTEN STEREOTYPES.—H. J. B., New Zealand, writes: "I have noticed inquiries at various times in your correspondence columns and those of other magazines from workers who find a trouble in casting sound stereotypes. Almost as soon as I started stereotyping my metal went rotten and would not cast with a good face, although I tried every possible temperature and took every precaution. I hunted up books and magazines to find a remedy, but the only suggestions I ever came across were the addition of antimony or lead. Neither of these improved matters with me and I was in despair when a Linotype engineer advised me to try tin. I did so and added about four per cent of that metal, and have had very little trouble since. I hope that this will help some one else working in the dark at present." High-grade stereo metal is composed of lead, antimony and tin. The object of adding tin is to alloy the lead and antimony, or, in other words, to prevent the two primary metals from separating. The temperature required to fuse stereotype metal is not high enough to melt antimony alone, and when separation occurs the antimony crystallizes and causes holes in the cast. Tin oxidizes more rapidly than lead or antimony and where stereo metal is melted and remelted over and over again the tin gradually burns out of it. To restore the metal to its original proportions it is obviously necessary to make up this loss of tin, and owing to the fact that metal becomes hard and brittle with repeated meltings it is also necessary to add a little lead from time to time to soften it. In this way metal may be renewed and made equal in quality to the original mixture. However, tin is a very expensive metal, costing about 30 cents per pound in Chicago. To add four per cent of tin to stereotype metal means an increase of \$1.20 per hundred pounds, or \$24 per ton, to the cost of the metal, which is a very material item of expense. Moreover, tin, while useful in high-grade metal such as is used in daily newspaper offices, is a prolific cause of shrinks and must be used sparingly on that account. The writer's experience, extending over a period of twenty-five years, justifies the statement that rotten stereotypes are due, first, to separation of the lead and antimony, in which case



Photo by Andrews, Ashesville, N. C.

"THE FAT OF THE LAND."

(An advertising suggestion.)

instruction. Sometimes even the clearest language possible for the intended sense is not understood on first reading; in fact, a first impression that some word is written when another was meant may be so strong that even study may not be convincing. In such a case, if the writer can not be consulted, the only right thing to do is to obey instructions and follow copy. The present writer received a letter asking about a word in one of his articles, as follows: "Speaking of your articles reminds me to ask you regarding what seemed to me a slip of the pen on your part. I found in final proof, following a citation from Gould Brown saying that 'having-boasted' is a noun in 'your having-boasted of it,' the sentences: 'It may well be doubted that "having-boasted" will ever be widely adopted as a noun. The name in the example is not complete without the other two words; if there is a noun in the clause, it should be "having-boasted-of-it."' Should not the word 'name' have been 'noun'?" I was so sure I had caught the first reader napping

the remedy consists in raising the temperature of the metal to a point high enough to melt antimony, and stirring it thoroughly until a remixture is effected; second, by the metal becoming too hard, the remedy for which is to add a little lead; third, casting the stereotypes in a cold box; fourth, impurities, such as zinc or spelter in the metal. In proof of the fact that tin is not absolutely essential, it may be mentioned that the writer has cast hundreds of tons of metal which contained no tin whatever and has never failed to prevent rotten casts by the means suggested.

ELECTROTYPING HALF-TONE BLOCKS.—There is a general prejudice in regard to electrotypes of half-tone blocks. Electros are, as a rule, used only on sufferance, and no amount of explanation seems to avail in defense of electrotyping. It is possible to show that the multiplication of half-tone blocks by the electrotyping process is capable of a very high state of perfection from a technical standpoint. The usual care has, of course, to be exercised, but there are no particular difficulties, the principal ones being the molding and blackleading of the wax mold, which have to be done in such a manner as not to disturb in any way the surface, which, in the electro, should show a surface similar in every detail to the original half-tone block. The shell, before being backed with metal, should be a good, firm, and ductile deposit of copper, so that when the metal is applied to the back it will be able to withstand any attempt at buckling or shrinking; also that little, if any, finishing is required, and it is only electros that require little finishing that are technically perfect. A good test, showing the extent and finesse to which electrotyping can be carried, is to electro some paper surfaces. It gives an idea of what the poor printer has to contend with, and often instead of the cry "defective electro" it should be "poor paper," which, in nine cases out of ten, is more often the real cause of the trouble, and which most printers are well aware of. A few instances shown where electros of which proofs are taken on the same paper as the good first proofs which are sent with the process blocks, will do much to dispel the idea that electros are defective, and often show that inferior paper and not poor electros is the cause of most of the trouble; and it must be understood that the lower the quality of the paper the longer will it take the printer to make ready his work, and the more distorted will be the resulting impressions in proportionate ratio to the quality of the paper. Underlying a few notes of this description is the whole art of printing, for to take up the cudgels in favor of electrotyping one must be able at any time not only to produce the electro, but also to print it in such a manner as to show that it compares, in every quality, favorably with the original half-tone block.—*J. S. Sunderland, in the Process Year Book.*

STEREOTYPING HALF-TONES.—There is a well-defined prejudice among printers against the use of stereotypes for any purpose whatever and particularly for half-tone work. This prejudice is not without foundation, perhaps, in view of the quality of the stereotypes sometimes furnished, and so far as half-tones are concerned, it is admitted that the efforts of the daily papers to print photographic reproductions of oil paintings, etc., have not in all cases proven a howling success. Nevertheless it is quite possible to produce good results from stereotypes if the same care is observed in printing them that is taken with electros or with the original engravings. Stereotypes are cheap compared with electrotypes and, exclusive of the daily papers which have no choice, are employed chiefly for

cheap jobs with cheap paper, cheap ink and cheap presswork. Under such conditions it is not strange that the results are often unsatisfactory. The writer does not claim that a stereo can be made equal in merit to a good electro, for even were it possible to make a perfect copy of a half-tone in a paper mold, the electro has an advantage in the fact that it is made of a superior metal—copper or nickel—which is smoother and finer grained and which takes ink better than stereotype metal. Electros will therefore always be given the preference when it is possible to obtain them and the nature of the job will justify the expense. But for the encouragement of those who, for reasons of economy or convenience, are disposed to employ



stereos it may be said that where the screen is not too fine it is possible to obtain very creditable results from stereotypes of half-tones. An instance of what may be accomplished in this direction is shown by the accompanying 65-line engraving which is printed from a stereotype made by the A. N. Kellogg Newspaper Company. The metal in the stereo is a common, cheap grade, but the paper of which the mold was made is a quality known as half-tone matrix paper, which differs from the ordinary matrix paper in the respect that it is a shorter fiber—a species of blotting paper, in fact—and therefore more plastic or wax-like than the usual matrix paper.

THE USE AND CARE OF "X" QUALITY OZOKERITE WAX.—The greatest trouble with ozokerite is that it is either too hard or too soft. Next it must be pressed at an even temperature. Again, the material must be poured on to heated cases on a heated table and kept in a sweat or hot box until ready to be used. I wish to emphasize the fact that it is very bad practice to mold in an ozokerite filled case which has been warmed up from the back. The density of the pure wax varies considerably, it being almost impossible to obtain two lots which are exactly the same, or in which the melting point is the same, but this fact is of little importance to the experienced molder, as he can tell on his first mold whether the composition is too soft or too hard, and either tempers or anneals it as occasion may require. If the wax is in itself too hard, sufficient petrolatum added in very small quantities, not over one quarter of a pound to ten of the ozokerite, will anneal or soften it all that will be necessary. On the other hand, if the composition should prove too soft, as many of my correspondents claim, then the addition of very small quantities of white pine pitch will harden and toughen it at the same time. I should not put in more than from four to eight ounces at a time to ten pounds of the

composition. These are about all the general directions necessary to insure success in making up the composition. It will be found better to use the wax as near in its free state as possible at all times. Avoid adding graphite, crocus, sulphur, ochre or other such ingredients to the composition, as their presence is not beneficial. Upon placing fresh ozokerite in the kettle, allow the froth to boil away from the top before using, and in subsequent heatings be very careful not to overheat to such an extent that a bluish vapor or smoke arises from the pot. Immediately turn the steam off the kettle. Having started in with the wax in good condition, the next step is to properly fill the cases. First heat the filling table and allow the case to heat so that it would melt wax of its own heat; then, with the wax in the kettle sufficiently heated, pour all over the

certain gauge, and this is the rule irrespective of all other conditions. Many concerns have their presses fitted with stops placed between the platen and bed of the press, and it is the custom to mold to this depth. Whenever this custom is followed it is very important to have the cases shaved to an exact gauge and to be sure that they are warmed throughout to an even temperature. If the composition is too hard it becomes very brittle, and it will be impossible to pull in the form without spreading the type, concaving the faces of the letters in the mold and tearing the surface in removing from the form. When the composition becomes very hard, brittle and shows a decided granular surface upon shaving, it is very certain that it has been overheated and the life burned out. In this case fresh ozokerite should be added with small quantities of petrolatum. Ozokerite will not stand the amount of heat that beeswax will, on account of its being a petrolatum formation and of a volatile nature. I have been recently informed it is very largely composed of solid paraffin in a crude state, with the presence of certain oxygenated substances. The superiority of ozokerite over ordinary beeswax for the general run of electrotpe molding is too evident to need any comment. This is especially true in the molding of fine screen half-tones. But the wax must be handled intelligently and treated carefully.—George E. Dunton, in *Process Review and Journal of Electrotyping*.



IT PLEASES ALL!

THE INLAND PRINTER pleases people of all nationalities. It is the Leading Trade Journal of the World in the Printing and Allied Industries and is read by thousands everywhere. Send 20 cents for a sample copy. None free. Subscription—\$2.00 a year, \$1.00 for six months.



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THE INLAND PRINTER COMPANY
Chicago and New York

ADVERTISING DESIGN.

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case, never all in one spot. The cases may be shaved immediately upon becoming sufficiently cooled to allow a smooth shaving without tearing the surface, or they may be placed directly in the hot-box and shaved as used; it makes no special difference in the working of the composition. If the wax separates into two layers on a case, rest assured that the composition was too cold to pour, and the case not well heated to start with. In this case, especially if the molder pulls a very hard impression, if he should accidentally spread the form, the top layer would come off with and stick in between the type. Consequently this condition should be avoided. As stated, the hot-box is a necessary accessory to molding in ozokerite, as the very important feature is to have the entire mold, filling and case of an even temperature. If special care is given to having this condition just right very little trouble will be had in obtaining satisfactory results with this wax. If the wax is too soft and molds are allowed to chill before pulling in the impression, the type is very likely to become concaved in the mold. This condition is of great importance, or will give the molder considerable trouble where the press is set to pull into a

TO FIND THE DAY OF THE WEEK FOR ANY GIVEN DATE.

A contributor to the *British and Colonial Printer and Stationer* suggests that calendar printers will find the following data of service in adding novelty to their calendars by printing on them these directions:

"Take the given date in four portions, namely, the number of centuries, the number of years over, the month, and the day of the month.

"Compute the following four items, adding each when found to the total of the previous items. When an item or total exceeds 7, divide by 7 and keep the remainder only.

"The century item. For old style (which ended September 2, 1752) subtract from 18. For new style (which began September 14) divide by 4, take overplus from 3, multiply remainder by 2.

"The year item. Add together the number of dozens, the overplus, and the number of 4's in the overplus.

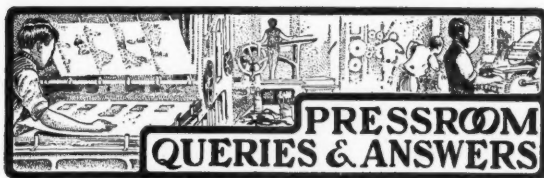
"The month item. If it begins or ends with a vowel, subtract the number denoting its place in the year from 10. This, plus its number of days, gives the item for the following month. The item for January is 0; for February or March (the third month), 3; for December (the twelfth month), 12.

"The day item is the day of the month. The total thus reached must be corrected by deducting 1 (first adding 7 if the total be 0), if the date be January or February in a leap-year, remembering that every year divisible by 4 is a leap-year, excepting only the century years, is new style, when the number of centuries is not so divisible (e. g., 1800).

"The final result gives the day of the week, 0 meaning Sunday, 1 Monday, and so on.

"Examples: 1783, September 18—17 divided by 4 leaves 1 over; 1 from 3 gives 2; twice 2 is 4; 83 is six dozen and 11, giving 17; plus 2 gives 19, i. e. (dividing by 7), 5; total, 9, i. e., 2. The item for August is 8 from 10, i. e., 2; so, for September it is 2 plus 3, i. e., 5; total, 7, i. e., 0. Which goes out. 18 gives 4. Answer, Thursday.

"1676. February 23—16 from 18 gives 2; 76 is 6 dozen and 4, giving 10; plus 1 gives 11, i. e., 4; total, 6. The item for February is 3; total, 9, i. e., 2. 23 gives 2; total, 4. Correction for leap-year gives 3. Answer, Wednesday. The above direction seems somewhat complex, but they should form a novelty for printers of date calendars, diaries, etc."



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

POWDERED TALC AS A SUBSTITUTE FOR OIL TO PREVENT OFFSET.—Leon Noel, Roslindale, Massachusetts, suggests the following: "When a form offsets on a tympan and the job is a rush one, try a little powdered talc (French chalk or soap-stone) instead of oiling the tympan. Rub the powder over the inked sheet and it will prevent any offset."

OVERLAYS WITH LIQUID GUTTA-PERCHA.—Leon Noel, Roslindale, Massachusetts, writes: "Has any one ever tried liquid gutta-percha, U. S. P., in making a form ready on the press? It is like collodion and when dabbed on with a brush it dries a thin, straw-colored blot on the tympan. The center of the spot is highest and the height gradually thins off at the margin. If too much is put on it can be scraped down with a knife or rubbed with a piece of pumice stone, or any desired portion can be scaled off."

SAVING TYMPAN SHEETS FOR REPEAT ORDERS.—A contributor suggests that when a printer has spent much time in overlaying a tympan sheet and there is a probability of a repeat order, it is a good idea to save the sheet. Have some register mark on the platen such as a slight scratch at each edge and mark the position of the sheet in relation to these with a pencil. Before unlocking the form make a memorandum of the furniture used to lock it up. Make the memorandum on the tympan sheet and put it away for future use.

BRONZING ON GLAZED PAPER.—Bond Brothers, Denver, Colorado, write: "Enclosed you will find samples of labels to which we are unable to make gilt adhere properly. A peculiarity is that, without apparent cause, some stick better than others. Size used, Ault & Wiborg's brown, straight." *Answer.* Evidently our correspondent did not give the job time to dry properly. The samples received were nicely bronzed and the bronze adhered as well as could be expected. If the job is too slow in drying, add a small quantity of body drier.

AN EFFICIENT HOME-MADE BODKIN.—A correspondent asks: "Has any one tried a common coarse crochet needle in place of the ordinary bodkin? File the point so that the hook will catch hold of a lead or piece of type and when you want to pull anything out of a form where there is not room to get hold

with the nippers, hook it out with the crochet hook. File the other end to a flat, taper, chisel-shaped form and this will answer to push down leads, etc., and to wedge open a space when anything is to be inserted. With a little modification this might be a salable article for some one to put on the market."

RECLAIMING MISPRINTED POSTAL CARDS.—A New York correspondent writes: "Can you give us information regarding the coating of misprinted postal cards; how it may be done, or who will do it at a low price? There are men in the business who will take postal cards from printers and coat them, but they charge well for the work. Can you give us information in this regard?" *Answer.*—Nearly all the methods for removing ink from postal cards, or coating them, are expensive on account of the manipulation required. If any of our subscribers have a cheap method we shall be glad to hear from them.

SETTING THE ROLLERS ON A CYLINDER PRESS FOR HALF-TONE WORK.—Joseph H. Enos, Portland, writes: "I have been in the habit of setting the rollers with a half-tone plate, guiding it from the bed of press to the face of press with the touch of the hand as a guide, but do not feel satisfied with the result. What I would like to know is if there is not a more up-to-date method of setting." *Answer.*—Remove all rollers and set press so that the bed is beneath the place of rollers. Put the roller next to cylinder in place, adjusting at both ends with a type-high gauge, so that the pressure of roller is very slight upon gauge; then adjust the rest in the same manner.

SUGGESTED IMPROVEMENT ON DRAW-SHEET REEL OF CYLINDER PRESS.—Frank W. B., Dayton, Ohio, would like the opinion of pressmen, readers of THE INLAND PRINTER, on the following suggestion: "In making-ready half-tones or any job which necessitates raising the draw-sheet, most presses have



"PLAYING HORSE." Photo by C. H. Teets, Chicago.

reels, having burs or small lugs on them to keep the draw-sheet from slipping. After the sheet has been stretched and then released, it is in such a condition that it is hard to draw or stretch the second or third time, and sometimes it tears completely off at the reel. Even the late presses have this fault. Now, take an Eastman kodak spool and see how nicely a sheet can be drawn tight, with just about a half or three-quarter turn. If this idea could be carried out on the reel I think it would be a good thing, and I think it would be a good idea to have three reels on a press. Sometimes on fine work they could be used to an advantage.

HOW TO SECURE STANDING MATTER.—Leon Noel, Roslindale, Massachusetts, suggests that in putting away standing matter it is well enough to lay it on a sheet, but where it is

moved repeatedly or kept standing for a long time it is apt to come to trouble. In 1885, Mr. Noel says he had occasion to send a number of pages to a printer each week. "I made a number of shoes of tough manila board, having a margin twice the type height. This margin was folded over to make the fold just type-high and secured at each corner with an eyelet near the lower edge, a stout cord being first placed within the fold. The corners were cut out before folding so that the bottom of the page sheet was exactly the size of the bottom of the type page. Put the page into the shoe with the marginal edges flat. Turn them up and tie the cord tightly at the corner in a bow-knot. If extra security is needed, tie another shoe over the type and tie it at the bottom, thus making a dustproof cover. I carried a page of type thus tied up from Boston to Florida and back again in a hand-bag and not a letter moved from its place."

TOP VARNISH ON COLORWORK.—From R. C. W., Norristown, Pennsylvania: "Will you kindly let me know how the varnishing is done on samples A and C? Sample A was printed in New York; B was printed and varnished by me, but does not have the smooth finish of A and C. How should they be dried?" *Answer.*—We do not know just what process was used on these labels. In some of the larger establishments the varnishing is done with the paper in a web, the paper passing through a series of rollers and then automatically hung from the ceiling in platoons over steam pipes, slowly passing over the pipes until thoroughly dry, and then are cut or removed. A spirit or turpentine varnish is used, and is applied very thinly, sometimes with soft brushes. When the work is varnished in sheets the sheets are handled as large as possible and the drying process is similar to the above. Some run the varnish on printing-presses. Varnishing should be done in a heated room and the sheets dried by heat. The varnish must be as thin as can be handled. Varnish procured from ink-makers sometimes can be improved by the addition of dammar varnish. Hard-finished paper (S. & S. C.) will give the best results. There are many difficulties to be overcome in this work—temperature, stock, unruly varnish, etc.—for which it requires skill and experience. The varnish best suited to the conditions will only be secured by experience and experimentation. Varnishes all have their peculiarities.

ADJUSTING AIR SPRINGS.—A. J. Glick, of San Diego, California, writes: "I am working on a No. 6 Dispatch press running at the rate of about twenty-five hundred impressions per hour, and I would like to find out the correct method of adjusting the air plungers; that is, how should they fit the air chambers when properly expanded, and how could I test them to see if they are correct? Should they snap when they leave the air chambers?" *Answer.*—The following is published by courtesy of the Babcock Printing Press Company: "The plunger-heads for the air springs of the Dispatch, and for all other modern Babcock presses, are adjusted by the large hand-nut in the center of the plunger marked 'A' in the cut. Turning this to the right, i. e., screwing it on, decreases the diameter of the plunger. Turning it to the left allows the springs in the plunger-head to expand the sections of the head, and in this way enlarge the leather packing. This makes the plunger fit tighter in the cylinder. The air cylinders are always beveled on the end, so that the muzzle is considerably larger, tapering in for about $1\frac{1}{2}$ inches. The plunger-head should not be expanded enough to make it necessary for the air cylinder to compress the head materially when it enters the cylinder; in other words, the plunger-head should be just as large as the main body of the air cylinder, as nearly as can be ascertained. Anything above this causes unnecessary friction and tends to wear out the leather packing. The plungers are made air-tight by the pressure of the air against the edge of the leather packing, marked 'B' in the cut. This edge of the plunger-head must always enter the air cylinder first. We have known pressmen to put these plunger-heads on wrong

side out, in which case it is next to impossible to make them air-tight, and they never can be made to run satisfactorily. The leather should be oiled occasionally with neat's-foot oil; any good oil will answer, but neat's-foot is best. When the leather is soft and pliable the pressure of the air easily makes the plunger-head tight. Until the leather is in this condition, it is a good plan to spread the edge of the leather with the fingers, tending to make it larger. This helps the compressed air to get a better hold. There should be no "snap" in the action of these heads. We have known them to make a noise when they were being withdrawn from the air cylinder, because they



were expanded too large, and were compressed when they went in, and, of course, as soon as they were withdrawn the sections which were forced out with the springs would snap in resuming their normal position. Again, if the head is not large enough it will leak, which makes a vacuum in the cylinder, and there will be a 'pop' as it is withdrawn. The round-head screws in the plunger-head should not be screwed up tight enough to prevent motion in the sections of the head. The springs are expected to make the head flexible, and if these round-head screws are screwed down hard the flexibility is all gone. They should be just a little slack."

PATENTS.

Another patent, No. 661,245, has been taken out by Charles G. Harris covering improvements in the Harris automatic press. The object is to always insure uniformity of frictional engagement between the coating feed-rolls—as, for instance, when paper entered between two feed-rolls is of greater thickness than that between the other coating elements the feed will be uniform. All the coating elements of the feed-rolls are held in frictional engagement with the stock interposed between them, notwithstanding any variance in thickness in stock.

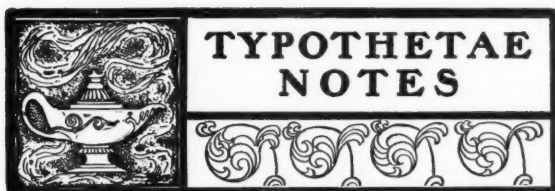
In patent No. 661,378, Robert Miehle shows an improvement upon his well-known bed motion. The main object therein has been to devise a construction which will permit the shifting or sliding movement of the gear to take place at times when the gear is performing no work, so that such movements may be comparatively free from friction and easy of accomplishment.

Ferdinand Wesel's stereotype plateholder is shown in patent No. 661,780. The bed of the press supports a large slotted base-piece, the slot serving to hold the clamps which retain the plates.

Patent No. 661,924, by Sturges Whitlock and W. S. Huson, covers a number of improvements in flat-bed printing machines.

WOULD PAY 50 CENTS PER COPY.

We are readers of *THE INLAND PRINTER*. Have been getting it from our news-dealers for the last two years and would not do without it if it cost 50 cents per copy.—*Koontz Brothers, Commercial Printers, Mount Pleasant, Pennsylvania.*



ANNUAL DINNER OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

Half a hundred members and guests of the Detroit Employing Printers' and Publishers' Association sat down to the third annual banquet of the association, given at the Fellowship Club, on Wednesday evening, December 5. After the bountiful repast had been disposed of, John Taylor, the president, conveyed a welcome to the guests in a very neat address. "Fellow-millionaires," the salutation made famous at the Typothetæ banquet in Kansas City, was used with good effect by Mr. Taylor, and the guests certainly looked the title. Mr. Taylor felicitated the members upon the good feeling prevailing among the master printers of Detroit and spoke encouragingly of the success achieved by the association. He referred very feelingly to the demise of three of the members during the year, touching particularly upon the memory of the late Harry Winn, who was chairman of the banquet committee of a year ago. Thomas H. Matthews, of Eby & Matthews, and George M. Gregory, of the Richmond & Backus Company, were the other members whose faces were missed at the annual gathering. Mr. Taylor concluded his address by the announcement that in lieu of the customary speeches, the committee had this year provided a vaudeville entertainment for the guests. An adjournment was then taken into the adjoining auditorium, where a first-class performance, lasting until early in the morning, was enjoyed. Those present at the gathering were:

Thomas Smith, Thomas Smith Press; John F. Eby, Eby & Stubbs; W. H. Ranney; Theodore L. Backus, president the Richmond & Backus Company; Edward C. Suckert and Julius A. Suckert, William Suckert's Sons; Frank Feldman, Dresskell-Jupp Paper Company; Charles S. Roehm, Jr., Charles S. Roehm & Sons; A. Wannfried, Queen City Printing Ink Company, Cincinnati; H. T. Cliff, Cliff & Higgins; W. H. Speaker, Speaker Printing Company; E. T. Gillett, Moser-Burgess Paper Company, Chicago; Charles F. Backus, the Richmond & Backus Company; W. C. Jupp, Dresskell-Jupp Paper Company; Thomas Higgins, Cliff & Higgins; James Hendrick, Dresskell-Jupp Paper Company; Edward N. Hines, Speaker Printing Company; Harry Normandin, Winn & Hammond; J. Edward Liggett, The Richmond & Backus Company; Charles J. Johnson, John F. Eby & Co.; A. C. Ransom, Ault & Wiborg Company, Cincinnati, Ohio; J. W. Morrison, Morrison Printing Company; A. E. Stevens, treasurer Paige & Chope Company; Theodore S. Hanna, Diem & Wing Paper Company; J. G. Starling, Graham Printing Company; Charles T. Goewey, Whiting Paper Company; Jim H. Cousins, Cousins Paper Company; William A. Raynor, Raynor & Taylor; Hy H. Holland, Schober Printing & Stationery Company; D. H. Graham, Bradner Smith & Co., Chicago; W. E. Barie and J. H. Gould, the Richmond & Backus Company; George William Beatty, Central Ohio Paper Company; F. R. Watson, Parke, Davis & Co.; A. F. Peck, Beecher, Peck & Lewis; George F. Kenny; Theodore E. J. Quinby, Record Printing Company; M. M. Daniels, American Type Founders Company; Thomas Williamson, Detroit Free Press Printing Company; Levi F. Eaton, Peninsular Engraving Company; Fred H. McClure, American Type Founders Company, Cleveland; T. W. Barry and A. V. Phister, Record Printing Company; E. A. Meiser, Detroit Free Press; John Taylor, Raynor & Taylor; P. N. Bland, Detroit Journal; Charles W.

Lloyd, the Richmond & Backus Company; Rev. W. S. Sayres; Arthur J. Gervais, Paige & Chope Company; Edward Beck, THE INLAND PRINTER; Harry E. Beecher, Beecher, Peck & Lewis; Charles F. Bornman, John Bornman & Son; T. F. Willis, Chatfield & Woods Company, Cincinnati; J. P. Miner, Barnhart Brothers & Spindler; Robert Williamson, Detroit Free Press Printing Company.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. VI.—DAVID BRUCE.

THE subject of this sketch was certainly a remarkable man, one possessed of qualities which overcome every obstacle and lead to success. Every occupation or business in which he engaged—and his life was a varied one—enlisted all his powers, and he did not abandon anything until



Photo by A. F. Rowley.

"THE GOOSE HANGS HIGH."

From collection of H. W. Fay, De Kalb, Ill.

he had mastered all its details. David Bruce was born November 12, 1770, in the town of Wick, County of Caithness, Scotland. His parents were farmers, but the father, thinking himself oppressed by the "laird," removed to Edinburgh, with a numerous family and crippled finances. It was his intention to have gone to America, but the sacrifices of his removal from Wick were so great that he had to abandon the idea.

At an early age young David Bruce succeeded in getting himself apprenticed to learn the art of printing at the King's printing-office in Edinburgh. This was not until he had been to sea and suffered through impressment for a short term in the channel fleet under Lord Howe, with no good impression of his country's navy. He served his full time as an apprentice to the printer's trade, after which he determined to try his fortunes in the United States, the plan having the approval of his parents, and he reached New York in the spring of 1793. He found employment at once as a pressman on a daily paper.

New York at that time had a population of but 40,000, and the printing trade was at a low ebb. American printers depended solely on importations of type from England and Scotland, and most of the ink and paper were obtained from the same source. The attempts at manufacture were crude and both paper and ink produced here were poor in quality.

The following year, 1794, Mr. Bruce found employment in Philadelphia, in the office of Hall & Sellers, who had succeeded to the business of Franklin & Hall. Feeling that the United States offered opportunities for young men, he sent for his younger brother, John, but not before he had been drafted by Government and sent to join the army in Egypt. The parents were distressed with this loss, and fearing a repetition when the next son, George, should reach a suitable age, they sent him to Philadelphia. David thus had the care and responsibility of his younger brother, but at once found a place where he was apprenticed to the printer's trade. Meanwhile he had married, and had the added responsibility of a growing family. The two brothers continued in Philadelphia for several years, when New York seemed to offer attractions for journeymen printers, and they repaired thither.

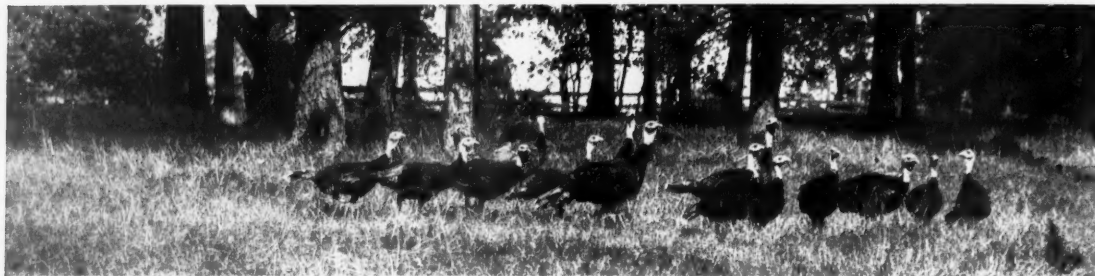
In 1806 they commenced business on their own account. This venture was made after the printing of Lavoisier's

to typefounding and stereotyping. The partnership with Edwin Starr was of short duration, so the brothers, David and George, found themselves with a typefoundry on hand and a limited knowledge of the business. Their energy and ability conquered every obstacle, and the business steadily grew. Their first specimen-book appeared in 1815, and in 1822 David withdrew from the business and retired to a farm in New Jersey. Two years later (in 1824) he again engaged in typefounding, but his energies were directed more to improvement in the methods, and he experimented on a typecasting machine. He again retired to his farm, where he lived in luxury to the end of his days. Mr. Bruce died at the house of his son, David Bruce, Jr., in Brooklyn, March 15, 1857, at the age of eighty-seven.

APPEAL TO LITHOGRAPHERS OF THE UNITED STATES, CANADA AND SOUTH AMERICA.

The following communication has been submitted with a request that it be published in full:

"We, the lithographic engravers and designers, and the lithographic artists of New York city, each combined in strong fraternal and coöperative league with the process engravers,



LEFT OVER FROM THANKSGIVING.
From collection of H. W. Fay, De Kalb, Ill.

Photo by Ralph Cary.

"Chemistry" was offered them by the publishers. Having no office, nor the means of purchasing one, they hired the use of a font of type for the purpose. At that time no printer in America was using a standing press for dry-pressing sheets, and the Messrs. Bruce introduced one. The results were so satisfactory that publishers gave them all the work they could handle.

In 1812 David Bruce recognized the importance of stereotyping, and determined to add that business to printing. He took passage to England to acquire a knowledge of the new trade, but found to his disappointment the secret was closely guarded by its inventor. However, he learned something from an individual who had been employed by Fowless, of Glasgow, and returning to New York he began a series of experiments. He constructed on his own plans the necessary apparatus, and in 1814-15 the first two sets of plates of a bourgeois New Testament and a nonpareil school Bible made in America were produced. The machine for planing the backs of the plates, to make them of uniform thickness and level, was invented by David Bruce, and but one plate in the entire set required a slight overlay. This was a most important invention, and at once overcame the chief difficulty.

When D. & G. Bruce began stereotyping, typefounders imagined it would seriously interfere with their business, so they were not inclined to furnish the high spaces and quadrats wanted. This induced the firm to turn their thoughts to typefounding, and a partnership with Edwin Starr was arranged. This new field at once opened possibilities not dreamed of in the printing business, and they gradually abandoned printing for typefounding. This was in 1815, and before the end of 1816 they were devoting all their time and energies

steel and copperplate engravers, lithographic printers, etc., all organized for the purpose of closer communion between members of the craft, as well as to foster feelings of harmony and friendship, deriving mutual business benefit and information from each other, and further understanding that *THE INLAND PRINTER* is universally recognized in the printing craft as a graphic journal of the widest circulation and most authoritative tone, adopt this means of reaching all the members of the craft by inserting this letter in its columns, and appealing thereby to all interested to form branches in other centers of lithography to coöperate with their respective bodies in New York city, and thus form a harmonious and concerted action among all members of the profession, from the stone-grinder, pressman, engraver, artist, transferrer, up to the salesman, tending to improve the quality of work, the establishment of just scales and rates and a conscientious understanding between employer and employe, all in the spirit of the advanced thought everywhere discernible in the matters of human progress and endeavor. All those who have any views or communications in regard to or in reference to the subject in question will receive prompt attention by addressing William Miller, 336 Flatbush avenue, Brooklyn, New York."

THE INLAND PRINTER IN AUSTRALIA.

Your journal I consider is the best of its kind produced and does not savor so much of the advertising of printers' furnishers and typefounders as usual in English journals, but contains solid and useful reading matter, while the display ads. are works of art in themselves.—*E. Newlands, Manager, The Atlas Press, Melbourne, Australia.*



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of job-work, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents. postpaid.

F. R. AMBROSE, Hillsboro, Ohio.—Brochure neat and good as to display.

H. J. WEIGNER, Philadelphia, Pennsylvania.—Brochure very artistic and attractive.

S. MEANS, Clarkton, North Carolina.—Note-head quite neat and well displayed.

R. P. WILSON, Halstead, Kansas.—Cover-page well designed and effectively displayed.

W. A. SHOEMAKER, Myersdale, Pennsylvania.—Poster well and forcefully displayed.

FRED W. STARK, Chicago, Illinois.—Stationery specimens all first-class. Your bill-head, specimen No. 1, which we repro-

CHICAGO, 1900.

TO FRED W. STARK, DR.
COMMERCIAL
PRINTING



TERMS: CASH

306 DEARBORN STREET
THIRD FLOOR

No. 1.

duce, is very commendable for its neatness, good balance, correct display and dignified simplicity.

CHARLES W. RETZER, Rochester, Pennsylvania.—Do not employ such large type on your commercial specimens. It is a mistake to take up the space on your headings in this manner.

4-6

The Barnett dodger is well and effectively displayed. It is your best specimen.

S. B. NEWMAN & Co., Knoxville, Tennessee.—December blotter neat and to the point.

D. B. LANDIS, Lancaster, Pennsylvania.—Blotter good as to design. Wording appropriate.

R. A. LUEDTKE, Toledo, Ohio.—Specimens excellent in every respect and quite attractive.

T. EDGAR WHITE, Columbia, Pennsylvania.—We reproduce the reprint copy of the Columbia School Board title-page, specimen No. 2, also the same page as reset by you, specimen No. 3. The contrast is too marked to need comment. The

1899. 1900.

Officers and
Members....

OF THE
Columbia
School Board.

—LIST OF—

Teachers and Their Salaries.

—AND—

BOOKS USED IN THE SCHOOLS.

Officers of the Board:

JOHN H. KLINE, President
GEORGE M. ALLISON, Secretary
COLUMBIA NATIONAL BANK, Treasurer

DANIEL FLEISHER, A. M., Ph. D., Superintendent
GEORGE R. McCULLOUGH, Superintendent's Clerk

COLUMBIA, PA.
DAIRY AND FARMING HOUSE,
1900.

No. 2.

1900. 1901.

Officers and
Members of the

Columbia
School Board.

TEACHERS and Their Salaries
and the Books Used in the
Schools.

Officers of the Board:

EDWARD B. ECKMAN, President
GEORGE M. ALLISON, Secretary
C. C. KAPPEL, Treasurer

DANIEL FLEISHER, A. M., Ph. D., Superintendent
GEORGE R. McCULLOUGH, Superintendent's Clerk

No. 3.

No. 3 specimen would have been better had 1-point black-face rule been employed for the border.

GEORGE W. O'NEAL, Greensboro, North Carolina.—Specimens all artistic and very attractive.

A. S. WERREMEYER, St. Louis, Missouri.—Type employed on cards is too large. Folder creditable.

W. F. BLACKWELL, Jackson, Tennessee.—We reproduce your envelope corner, specimen No. 4. It is very neat and well displayed, also good as to plan.



No. 4.

LISLE R. MOREHOUSE, Washington, Iowa.—Specimens all neat, good as to design and attractive.

BETZ & ORR, East Liverpool, Ohio.—Blotter very attractive and artistic. It should prove a winner.

LEWIS L. GRAVES, Pomona, California.—Specimens neat, well balanced and correctly whited out.

M. B. BRETSCHNEIDER, Cleveland, Ohio.—Your specimens are certainly very artistic and up to date.

W. G. SAINSBURY, Gladwin, Michigan.—Specimens neat and very creditable as to plan and display.

E. W. JOBE, Little Rock, Arkansas.—Specimens neat and creditable, both as to design and composition.

JAMES F. McMAHON, Crestline, Ohio.—Blotter and letter-head very neat, well displayed and attractive.

W. M. SHUMAKER, Holdrege, Nebraska.—The card is quite well displayed, but we do not think the balance very good. The

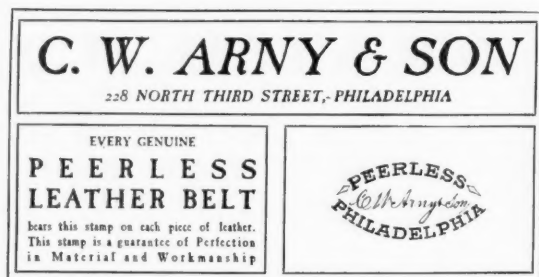
whiting out is also faulty. It is top-heavy, caused by needless white space at the bottom.

FRANK BERTHERMAN, Providence, Rhode Island.—Specimens effectively displayed and good as to design.

GEORGE ROWE, Hawera, New Zealand.—Your brochure is effectively displayed and very neat and attractive.

CHARLES L. JOHNSON, Palmer, Massachusetts.—Neatness and good display are evidenced on your specimens.

O. L. LILLISTON, Philadelphia, Pennsylvania.—We reproduce the Army folder page, specimen No. 5. It is well



No. 5.

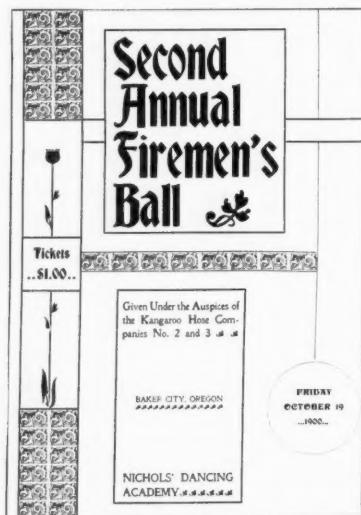
designed, effectively displayed, and good as to balance and whiting out. Cover-page artistic and attractive.

SOL OLSON, Ames, Iowa.—Card and note-head both excellent. The display, plan, balance and whiting out are commendable.

GEORGE E. COAPMAN, Rochester, New York.—Your specimens are all good. They are attractive, well displayed and neat.

W. H. & M. B. TOWNER, Hammond, Wisconsin.—Specimens very neat, well balanced and dignified as to plan and display.

JOSEPH H. ENGLAND, Baker City, Oregon.—We reproduce your Firemen's Ball window card. The only criticism we have



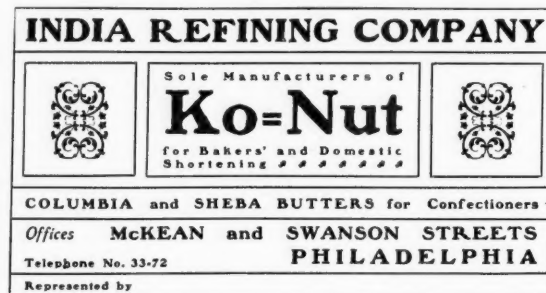
No. 6.

to make is that the date line is not prominent enough. The card is both artistic and attractive. It is shown as specimen No. 6.

JOSEPH A. MONTEFIORE, Belfast, Maine.—Your blotters are all very attractive and well displayed. While your stationery headings are neat, yet they are not out of the ordinary. Type

employed on the Wheeler heading is much too large. Break up your display and do not use too large type.

R. H. DIPPY, Philadelphia, Pennsylvania.—We reproduce one of your card specimens, No. 7. It is artistic as to plan,



No. 7.

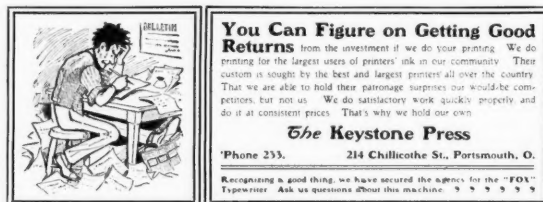
well displayed and attractive. Other specimens of superior quality.

WILL O. UPTON, Placerville, California.—Specimens good as to design, well balanced and correctly whited out.

B. F. HUNTINGTON, Platteville, Wisconsin.—Your Minstrel program is excellent. The cover is artistic and the ad. display good.

MOHR & CARTER, Bellefontaine, Ohio.—Blotters unique and attractive. We are not surprised to learn that they bring in trade.

KEYSTONE PRESS, Portsmouth, Ohio.—Your latest blotter is a good one. We reproduce it, specimen No. 8. The words



No. 8.

"You can figure on getting good returns" and "The Keystone Press" were printed in red. Balance in black ink.

H. M. WHITEMORE, Chicago, Illinois.—Your cover-page set in italic is certainly very attractive and excellently well displayed.

H. R. LANDIS, Rock Creek, Ohio.—You have no reason to be ashamed of your specimens. We consider them very neat and creditable.

C. B. LANGAN, Austin, Texas.—Specimens all artistic as to plan, also well and effectively displayed. We reproduce one of



No. 9.

your letter-heads, specimen No. 9. It is a very attractive heading.

EDWARD R. ARMITAGE, Chicago, Illinois.—Your title-page is better and more up to date than the reprint copy. Very neat and well planned.

SPRINGER PRINTING COMPANY, San Francisco, California.—The script line on your letter-head is not in good taste. The heavy ornaments on each side of the street address line are out

of place. They are too heavy and we regard their employment in this manner, especially in conjunction with light-face type, in bad form.

WALTER W. MOREY, Morristown, New Jersey.—Your specimens evidence good taste and considerable originality. They are very creditable.

GEORGE W. DUFFY, Grand Island, Nebraska.—Program neat and good as to display. Envelope corner too much cut up with rules. Note-head neat.

CHARLES D. SCHOONMAKER, McHenry, Illinois.—Specimens all neat, well displayed and good as to plan. We reproduce one of your statement headings, specimen No. 10. In spite of the

STATEMENT

R. W. HOUGHTON, PRES. JON. KERWER, VICE PRES. G. H. WILBUR, SEC. AND TREAS.

West McHenry, Illinois, 1900

Mc

IN ACCOUNT WITH

Lumber, Sash, Doors, Blinds, Building Paper	WILBUR LUMBER CO. (INCORPORATED) PRINCIPAL OFFICE, BOSTON, MASS., 407 PAPER BUILDING, NEWARK, N.J. Interest charged on Accounts after 30 Days	Coal, Cement, Fence Wire, Lime, Tile, Feed, Etc.
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No. 10.

fact that there was a vast amount of matter to contend with, this heading is well displayed and commendable for its neatness and good display.

L. W. HUNTER, Irvington, New Jersey.—Your specimens marked "D" and "E" are your most artistic examples of display. Your work is all creditable.

L. B. AUDIGER, Knoxville, Tennessee.—The only criticism we have to make on your blotter is that it is too large. The idea is unique and the work good.

ED F. COLLINS, Wakefield, Massachusetts.—Your reset specimens all show decided improvements over reprint copies. Display, whitening out and balance good.

STANDARD PRINTERS, Reinbeck, Iowa.—We reproduce your pony statement, specimen No. 11. While the plan is good, the display is quite faulty. There is too much prominence

STATEMENT.

Reinbeck, Iowa, 1900

M

MANUFACTURER OF FINE CIGARS.	IN ACCOUNT WITH L. M. Roeschmann, Wholesale.
---	---

No. 11.

accorded "Manufacturer of." "Fine Cigars" and the firm name are the most important items to display. The ornamentation on the specimen marked "D" is in bad form and should not have been employed. Other specimens creditable.

ROSCOE THOMPSON, Ransom, Michigan.—No, you do not send too many specimens. Six is about the proper number. Your specimens are all neat and well displayed.

SAMUEL M. WILSON, Philadelphia, Pennsylvania.—The composition on the cover of your catalogue of furs is not good. The display is faulty. Too much prominence is accorded the line "Manufacturers and Importers," and not enough to the

firm name. Your other specimens are very creditable, especially so considering your equipment. The presswork on the half-tones is good.

EDGAR J. WICKE, Richmond, Virginia.—You certainly deserve credit for the improvements you have made over your reprint copy. Every job shows a decided improvement.

R. E. WILEY, Hartford, Connecticut.—We think the cut on your bill-head out of place on stationery headings. It would be all right for a circular or blotter, but not suitable for other work.

H. A. HOLMES, Brockton, Massachusetts.—Your blotters are excellent. Display neat and forceful, color schemes harmonious and pleasing. Other specimens good as to design and well displayed.

FRED W. BENNINGTON, Cassville, Missouri.—Your specimens are very creditable and show marked improvement over your reprint copies. You are on the right track and will succeed in your work.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—Your card is not out of the ordinary. For the purpose intended, we do not like it. For cards of this kind we prefer a modest, dignified card.

HARRY W. KIESSLING, Hamilton, Ohio.—The Niles-Bement-Pond catalogue is certainly a very artistic one in every respect. It is a piece of work that you may well feel proud of. We reproduce your title-page, specimen No. 12. This is excellent

McFarlan Carriage Company	
Business and Pleasure VEHICLES	
DISTRIBUTING DEPOTS: Minneapolis, Minn. Des Moines, Iowa Kansas City, Missouri Dallas, Texas Lincoln, Nebraska Atlanta, Georgia	Connersville, Indiana, U. S. A.

No. 12.

as to plan and good as to display. The address line is a trifle too prominent. Had you placed "U. S. A." in the line with name of State, the appearance would have been better. The whitening out and balance are good. Other specimens excellent.

A. E. CHAPMAN, San Francisco, California.—Considerable improvement is manifest over reprint copy of Maclean letter-head. We have no doubt that you do the best you can with the material at your command.

WILLIAM B. BRADFORD, Portland, Maine.—The only criticism we have to make on the title-page of your dance program is that the type employed is a trifle too large for work of this class. Otherwise it is very good.

STEWART'S PRINTING HOUSE, Winston, North Carolina.—The plan of your blotter is very good, also the wording, but we do not like the display. There are too many display lines and too many of them printed in red.

T. T. MERRITT, Hattiesburg, Mississippi.—Specimens all neat and creditably displayed. We do not like your new letter-head as well as we do the old one. Cover for the City School pamphlet is artistic in every respect.

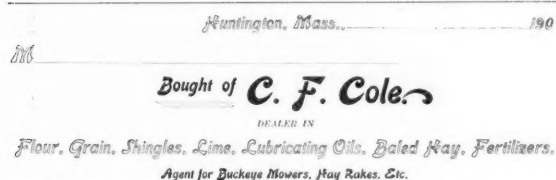
E. L. SUTTON, Fond du Lac, Wisconsin.—The half-tone on the Friday card is well printed. There are too many type faces employed on the Helmer statement and the heading has a very crowded appearance, due in a great measure to the litho-tint

the bottom panel. Place the first sentence in top panel, next sentence in middle panel and address in lower panel. Also set the address line in 12-point, because 18-point is too large. The type on title-page is entirely too large and also too black for this class of work. The presswork on the inside pages is not at all creditable.

B. WALTER RADCLIFFE, Macon, Georgia.—Folder neat, artistic and attractive. We are pleased to note the improvement you made in resetting the letter-head specimen. You should endeavor to send us clearly printed copies in black ink on white paper. We can not successfully make etchings from copy that is not sharp and clearly printed. Your proof, being taken roughly, is not at all suitable for the purpose of reproduction.

HENRY F. COOK, Frostburg, Maryland.—We like the spirit of your letter. It shows that you are anxious to learn, even though criticisms are adverse. You are inclined to employ too much border on your work. Had you set the matter at the top of your note-head in smaller type and placed twelve points more space between the top portion and the name of paper, the heading would look much better. This is your best specimen.

C. L. POWERS, Westfield, Massachusetts.—Envelope corner and your card very neat and good as to display. We reproduce the Cole bill-head, specimen No. 16. This heading is faulty. Aside from being set on the old "long-line-short-line" plan, the employment of the outline type gives undue prominence to the agency business Mr. Cole is engaged in. We have repeatedly called attention to this practice, and we reproduce this



No. 16.

specimen merely to show the contrast. We advise you to get away from the old plan of "long-line-short-line." Break up the display and employ panels in which to place the items not intended to be prominently displayed.

T. L. MAULE, Aberdeen, South Dakota.—On work of the class in which your ads. appeared, we do not think it advisable to spend too much time. While the ads. do not possess any particular merit, yet we think them good enough for the purpose for which they were set. The chief object of the compositor should be to have the ads. so displayed as to form a contrast when viewed collectively. We think the ads. properly



PRAIRIE WOLF.

Photo by Ralph Cary.

From collection of H. W. Fay, De Kalb, Ill.

displayed, but they lack contrast and have an appearance of "sameness."

MO. WEIXELBAUM, Springfield, Ohio.—The Mitchell card is better than the Wescott example. The chief objection we have to both cards is the ragged appearance of the reading matter at the right and left hand sides of the main display. The Schmidt note-head has the same fault. This heading would have been better had you placed the line "Eagle Drug Store" under the name of proprietor. Then omit the horizontal rules forming the top and bottom panels and worked in the matter contained in the lower panel with that in the panel at left-hand side.

BERT P. MILL, Correctionville, Iowa.—The Sioux Valley Milling Company statement heading is not properly whited out. A size smaller type should have been employed for the line "Merchant Millers" and the names of proprietors should have



CORRECTIONVILLE, IOWA. 190.

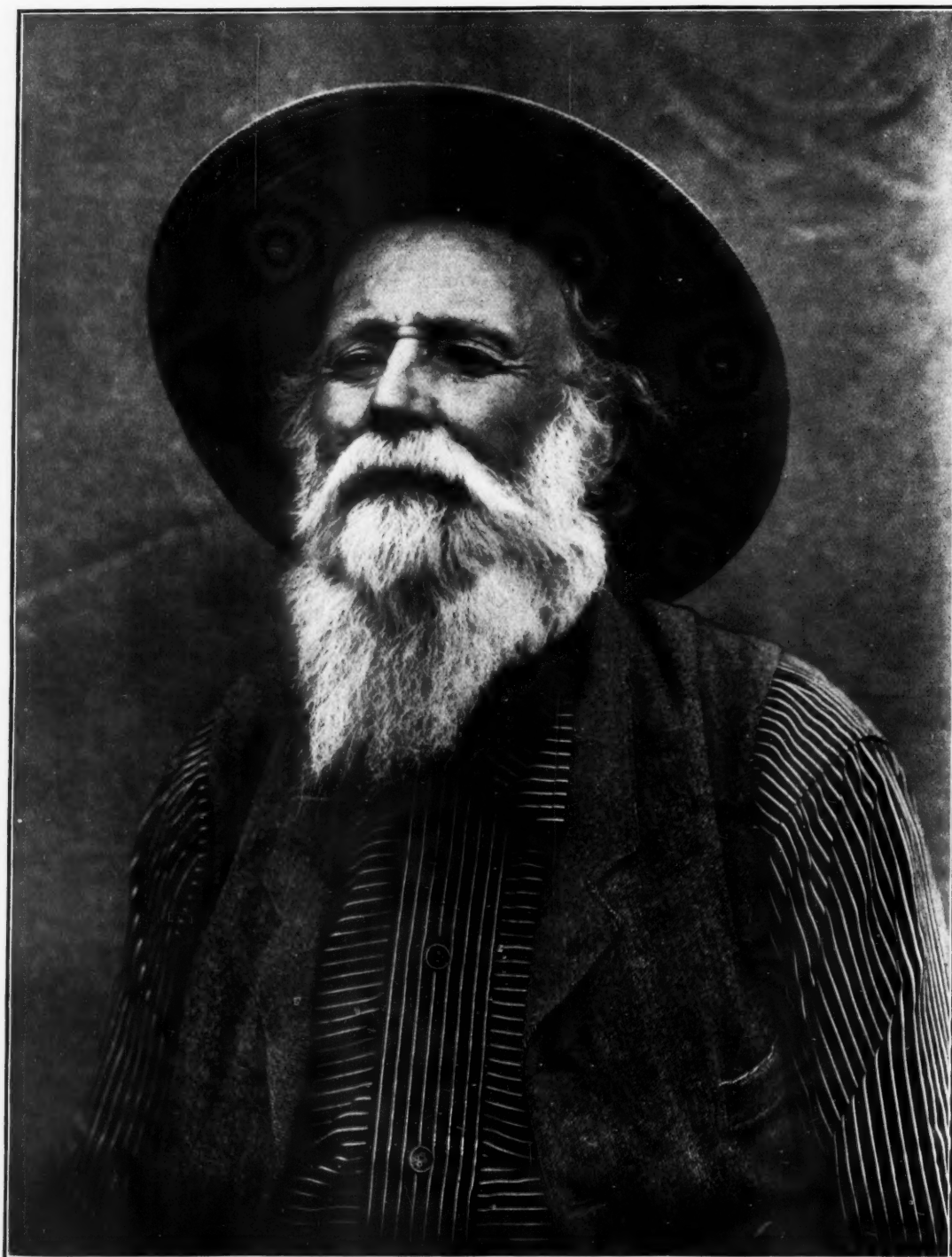
No. 17.

been smaller. The extra white space at top of heading should be utilized and more liberal whiting out indulged in. As to the Wesley heading, we would advise shortening the panel, omitting the ornaments. Then use a much smaller size type (6-point of same series) for the words "Staple and Fancy," and immediately underneath this, in the center of the line, place the word "Groceries" in the same type now employed. Then place the bottom line, set in smaller type, in the panel now occupied by the ornaments. We reproduce this heading, specimen No. 17, in order that all readers may have the benefit of criticism.

J. A. RUGABER, Chicago, Illinois.—While your blotter is not bad, we do not consider it very effective. Instead of enumerating everything you can print, it would be better to place in the panel now occupied by this wording a simple paragraph about like this: "Let Rugaber do your printing. You will get your work when it is promised. You will be agreeably surprised at his charges and the quality of his work." We do not believe in singing the same song every time. Get out new blotters every month. If you have calendars to sell, talk calendars. Take up some new subject each month. Go after the trade on some one thing each time.

EARLE LOW, Evanston, Illinois.—Considering your age and experience your work is very creditable. It shows that you must have talent for the work. There is one thing that you must learn and that is the proper prominence of your display lines. On the Piersen envelope we see you have accorded the street address, telephone number and name of town exactly the same prominence. This is wrong. The name of the town should be most prominent, then the street number, with the telephone number considerably smaller. You did not make the word "Furnisher" prominent enough. Probably the envelope was responsible for rules showing white. Sometimes envelopes vary at the seams, which nearly always causes trouble.

WILLIAM SHATTUCK, Granby, Connecticut.—As you are doubtless aware, the estimating department has been discontinued, and therefore we decline to make the estimate you ask for. In regard to the perforating rules cutting your rollers, the remedy is a simple one. Turn the form around so as to make the perforating rules run horizontally instead of vertically. In other words, lock up the form so that the perforating rules will occupy the same position in the chase that the rollers do in the roller frame. If the stock is deemed unhandy to feed in this manner, instead of cutting it $3\frac{1}{2}$ by $5\frac{1}{2}$ inches, cut it 7 by $5\frac{1}{2}$ and either change the feed guides or work and turn the sheet, which would give the same result in the end.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

A VETERAN OF THE YAKIMA INDIAN WAR OF 1855.



BY FREDERICK BOYD STEVENSON.

The old night police reporter had filled his pipe carefully. Then he adjusted the blue flame of a match, drew in a long breath and blew out a white cloud of smoke with great satisfaction.

"You never can tell," said he, "when you are going to stumble against a big story."

The old reporter paused, but no one said anything, for when he started in this way he always had something on his mind and it was generally entertaining. Then he resumed:

"Also, you can never tell when one of these fat-witted policemen who wouldn't recognize a good newspaper story if he saw it coming up the street in an automobile, labeled and escorted by a brass band, are going to suddenly spring a sensation on you without note of warning. Why, I guess none of you fellows were around when Jake Reese of the *Sun* got his big beat off the captain in the Mulberry Street Station. I was a kid then in the business myself. Jake was doing night police on the New York *Tribune*. He was making the last round for the night. It had been awfully dull—not a smell of news. More for the sake of form than because he expected to get anything he said to the captain:

"'Anything new, old man?'"

"The captain had his feet up on the desk and was pulling away at a big cigar.

"'Naw,' drawled he, 'ain't a thing goin' on,' and Jake moved off toward the door. All the other boys had ducked.

"'Good night, old man,' said he. 'Guess I'll go.'"

"He was just about closing the door when the old captain said kind of careless like, as if he were ashamed to give up such an insignificant piece of information: 'Oh, you might make a little item about A. T. Stewart's body being stolen. I've sent half a dozen men out on it.'"

"Jake Reese's heart bumped up against his collar button, but he swallowed it again and came back at the old captain in an indifferent manner:

"'Oh, I'll make a paragraph of it if I can get it in—much obliged.'"

"'Yes,' said the captain; 'taint worth more than a few lines,' and his head was swelled with the belief that he knew how to size up news along with the best of 'em.

"But when he saw his item in the New York *Tribune* the next morning he opened his eyes. It was the biggest paragraph he ever saw. The *Tribune* put every man in reach on the story and had one of the cleanest beats that was ever turned out in the city of New York."

* *

Did you ever hear of the jokesmiths?

When you see those bright little paragraphs stuck in here and there in the newspapers you never think that somebody had to get them up. But they did. They are originated by the jokesmith—hold on! Not originated, but revamped, patched up, cooked over. There hasn't been a new joke since Joseph's brothers put him in the pit remarking that it was a fine opening for a young man. Even Joe Miller warmed over his jokes.

But your professional jokesmith is an expert. A thrifty housewife will turn a pair of pants twice and think she is doing a smart thing, but your wise jokesmith will turn a joke a dozen times and then dry it and put it by for a rainy day.

"Billy" Walsh, who is now on the New York *Herald*, has a cabinet full of jokes fully classified so that he can turn out

any number of jokes to order on the shortest possible notice. For instance, if the editor says: "I'd like a half column of jokes on the mother-in-law," Walsh goes to his cabinet, runs down the alphabetical list, and there you are. Why, there are mother-in-law jokes to burn. If Adam had had a mother-in-law he would have made a joke about her. To show how easy it is for these professional jokesmiths, a case in point may be given. They have reduced their trade to a science and they have a fixed formula for each brand of jokes, just like a table of logarithms. They think up a subject, apply the indicated treatment, as the doctors say, and that is all there is to it. Now, this is the way that the back-action joke is manufactured in job lots by main strength, so to speak:

"Madam," said the magistrate, scowling at the trembling prisoner, "the officer says he found your three small children entirely alone in the house. The baby had scalded itself, the next infant had fallen down stairs, and the little girl had swallowed a tack. It is the worst case of neglect I ever heard of. Where were you and what were you doing?" "Please, sir," faltered the unhappy woman, "I—I was attending a mother's meeting."

Now take this same style of treatment and apply it to anything you like and it comes out just as easy. Here is the same thing turned around, like the thrifty mother turns the boy's pants:

The doctor looked grave. "You have a delicate constitution," he said, "and must carefully avoid inhaling any germs. Keep away from all dirty localities and filth and rubbish." "Rest easy, sir, I never goes near 'em," said the patient, earnestly. "Indeed, I'm glad to hear it. By the way, what is your business?" "I'm a city garbage inspector, sir."

You see it's easy. Anybody can be a jokesmith. Ranny Lewis, who sells more jokes than any other job-lot jokesmith in the country, says its easier than lying.

* *

Henry Romeike is the proprietor of a press-clipping bureau in New York. Romeike is very enterprising and keeps a constant lookout for new business. Every time a new author appears on the horizon of the literary world Romeike is after him with a circular letter. Not long ago R. H. Russell, the publisher, issued a reprint of "The Life and Death of Mr. Badman," by John Bunyan. Mr. Bunyan was also the author of that popular book called "The Pilgrim's Progress." As soon as the book came out Mr. Romeike began sending in circulars and letters addressed as follows:

JOHN BUNYAN, ESQ.,
Care R. H. Russell,
51 West Twenty-ninth street, New York.

Enclosed were letters to the effect that he should like to do business with Mr. Bunyan in the way of furnishing him with clippings from newspapers containing criticisms and notices of his new book. John Bunyan does not know what he missed by dying a couple hundred years or so ago.

* *

The other night the newspaper men of New York who formerly lived in Chicago had a dinner at the "Black Cat," in West Twenty-eighth street. About seventy-five sat down together. Tod Cowles was the one who was instrumental in getting the men together. Among some of the old timers there were Charlie Chapin, city editor of the *Evening World*; William Van Benthuyzen, editorial manager New York *World*; Harry Ballard, of the *Evening Telegram*; Melville E. Stone, of the Associated Press; Frank Brooks, of the *Evening World*; William E. Lewis, managing editor of the *Morning Telegraph*, and lots of other good fellows, all of whom you know. Tod Cowles doesn't look much older than he did ten or twelve years ago, when he used to sit at that round table in the back room of the Press Club of Chicago with John Ritchie and John McGovern and the rest of them, and skin them down just as careful—and generally have 'em.

NOTES and QUERIES ON LITHOGRAPHY



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

"LUC FOSSARI" PROCESS.—Sinclair, Albany, New York: "Kindly state if possible of what does the 'Luc Fossari' process of engraving consist?" *Answer.*—The "Luc Fossari" process is a photographic collodion process of burning photo pictures upon faience, porcelain, etc., and has no relation to an engraved printing-plate whatever.

CREAM OF TARTAR FOR CLEANING ENGRAVINGS WHICH INK UP DIRTY.—When engraving upon a yellow stone which after inking up shows the surface full of tint and dirt, a little cream of tartar is very useful. It should be used sparingly, only after all lines are fully charged with ink; then a little of the powder is scattered over the dry stone and distributed with the gum sponge. No rubbing should be resorted to, but simply washing off, and if necessary the operation repeated.

THE INLAND PRINTER BACK NUMBERS ON TRANSFER INK AND ALUMINUMOGRAPHY.—D. W. P., Ottawa, Kansas, asks to have issue specified in which receipt for transfer ink appeared; also article on aluminum printing. *Answer.*—The articles on aluminum and metal-surface printing run pretty evenly through all issues. I will pick at random August, October, December, 1899; May, 1900; "Transfer Ink," October, 1900.

LITHOGRAPHIC VARNISH.—M. S., New York, sends a print showing red groundwork and asks why the color in the impression is dull and in the can it is bright. *Answer.*—The varnish with which you mixed the ink was burnt, or it boiled too much, giving it the dark green color of the sample. Varnish for mixing color should have a clear, light yellow color, and is obtained from the large ink or litho supply houses.

TO MAKE ETCHING GROUND "PLIABLE."—J. A., A. L. C., New York, writes: "I have bought some cosmogravure etch ground and I find that after standing on stone for a few days it gets brittle and is liable to crack. What can I put in to remedy this trouble?" *Answer.*—Dissolve some venice turpentine, the size of a bean, in one-eighth pint of turpentine; then add this to, say, a quart of etch ground. Care must be taken not to add too much of the venice turpentine or the ground will remain tacky too long.

LITHO TRANSFERS OF TYPE FORMS ON ENAMELED PAPER COMING UP BLANK.—J. K., Brooklyn, New York, says: "In your March issue you say, 'use heavy enameled (80-pound) glazed paper to make clear and clean type-to-stone transfers.' Now, I do get nice, clear impressions from type forms, but they come up solid black wherever the paper touches the zinc or stone. What is the trouble?" *Answer.*—There is an astringent substance in the clay coating of your paper. Give the paper a thin coating of starch and you will have no trouble.

TYPOGRAPHIC CHROMOWORK FROM THE PRINTERS' STANDPOINT.—J. B., Santiago, Cuba, asks for a book in Spanish which would teach him the principles of typographic chromowork, three-color process, how to handle colors, etc., from the printers' standpoint. *Answer.*—Not being acquainted with the Spanish literature on chromowork, would suggest that the book which would come nearest to our correspondent's idea would be "A L'Monet (in French); Machines typographiques et provides d'impression guide pratique du conducteur," published

by Gaunthier Villars et Fils, Paris; also "La Trephic Photographique des Couleurs et L'Impression," by the same publishers, might prove useful.

"PRINTING BY THE MILE" PROCESS.—William H., Chicago, Illinois, writes: "You probably know something of the printing by the mile process, a kind of printing by photography. It originated in Buffalo or Rochester and was used in Germany, then in England. I am informed that there is a man in your city trying to establish it. If you know him, please let me know his address," etc. *Answer.*—This electric-light roll-paper photographic printing device was practiced by "Falk," the eminent photographer, of New York, and fully described in the July or August issue of the *Scientific American*, 1895. It has not the merit of being a useful printing device so far as I can learn.

ORLOFF AND AMERICAN LITHO COMPANY'S MULTICOLOR PRESS.—James, F. A., Boston, Massachusetts, writes: "Some time ago you wrote a description of a certain multicolor press invented by a Russian, and compared it with the Forbes press. Would you kindly inform the writer in what issues these subjects can be found?" *Answer.*—It was not compared to any American invention, but in the same issue, February, 1900, can be found an invention of the American Litho Company's multicolor press, a press which prints a certain class of



"The Rev. Dr. Parkhurst says he is going to run a newspaper that will print all the news without fear or favor. All right, doctor; but it's a good wager you won't run it long."

Drawn by R. C. Bowman, Minneapolis Tribune.

work from dampened surfaces with great rapidity. See specimens, for instance, "Musical Supplements New York Press," Sunday editions.

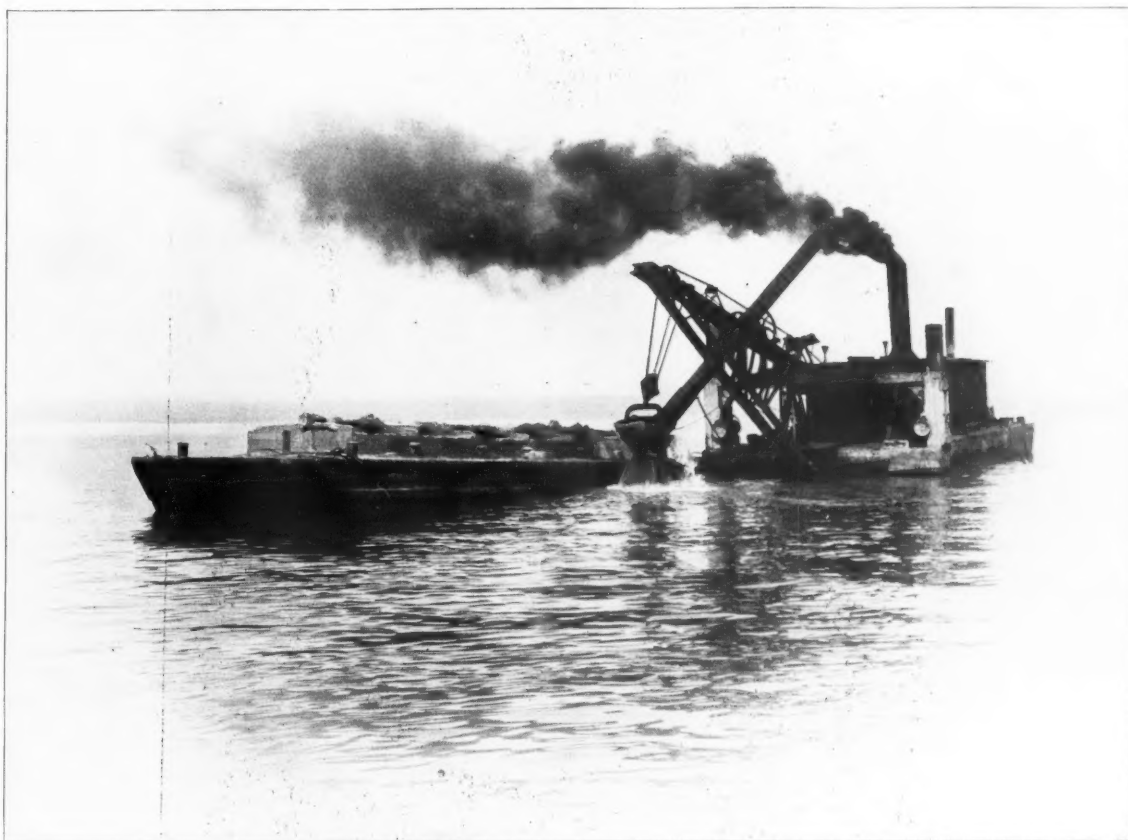
CAUSTIC SODA IN WASHING OUT ENGRAVINGS AND FOR CLEANING UP OR ERADICATING TRANSFERS FROM STONE OR ZINC. Diluted mixtures of caustic soda are useful in cleaning up stones which have come up very dirty; care of course must be taken to wash off immediately, as it will take away anything in the nature of work. Strong solutions of caustic potash are also used for taking old transfers out of a stone. All solutions which are recommended to renovate used stones have one of the above as a base, but as a precautionary measure counter-etching should always be resorted to. The surface on which

the caustic is to be employed must be freed from old ink with turpentine. The only thing which can be employed as a protecting agent against the action of caustic is gamboge.

OIL OF LAVENDER IN LITHOGRAPHY.—A volatile oil obtained by distillation of lavender with steam, insoluble in water, but will mix in any proportion of ether, alcohol, benzine, etc., will dissolve many of the resins. Owing to the absence of fat, will not stain paper; owing to the absorption of oxygen, if remaining exposed in the air for a long time, it will thicken and finally turn into resin. Cold has a decided tendency to harden the oil. In its fresh state it is a useful agent in lithography, for if added to "tousche" or transfer ink in a small quantity it will insure

hollow cylinders slipped over a solid metal center, and the above patent shuts off any one from getting around that method of using such a solid cylinder, or a similar method.

THE COMBINATION OF PROCESS PHOTOGRAPHY WITH CHROMO LITHOGRAPHY.—In "Handbuch der Lithographie" the different styles of photolithography, three, four and five color plates, the use of positives and negatives, drawing of tint-plates for zincographic reproductions, the utilization of lichtdruck in chromo lithography, the same for purposes of lithographic transferring, chromo lithography in combination with heliogravure color-plates and a beautiful example of five-color printing, is given in part 18 of the greatest work on lithography



GOVERNMENT DREDGE, LAKE MICHIGAN, NEAR WAUKEGAN, ILLINOIS.

Photo by Geo. A. Furneaux, Chicago.

a firm hold to stone or plate and is therefore always a part of the "Ben-Day film" ink. Many printers like to mix it with the ink on account of its refreshing effect upon the same. If added to transfer ink, an impression made with the same, can, if enclosed in an air-tight box, be kept fresh for a long time.

A NEW LITHOGRAPHIC PRINTING SURFACE.—P. H. L., New York, asks: "What merit lies in the recent patent issued to Charles Grasses, of a hollow cylinder of zinc and casting molten metal into the hollow tube and then causing a design to be transferred upon the outside, to be printed lithographically, etc.?" *Answer.*—This has no advantage over a sheet of metal spread over a solid cylinder, as used in the Huber or Alumographic litho rotary press. There is rather a disadvantage; that of having a cumbersome cylinder on hand after the work is printed, and the necessity of a special transferring machine and process. It seems more a patent taken out in defense against imitators of a certain other patent, which uses

ever undertaken for publication. Every detail of this gigantic masterpiece is carried out with the most conscientious care. At every step one must recognize the masterly leadership of the author, George Fritz. The student must marvel at the task imposed. We hope it will be carried to its deserving culmination. In German. Wilhelm Knapp, Halle; George Steiger, New York, at 70 cents per part.

AN ABSOLUTE NECESSITY.

Enclosed find \$1 for which please send me your valuable and celebrated trade journal, THE INLAND PRINTER, for another six months, commencing with the November issue. I would not think of conducting a printing establishment without your trade publication any more than I would try to print without type or press.—Clyde W. Luse, West Fairview, Pennsylvania.



THE OLD HARPIST'S TREASURE.

From photo by
TONNESEN SISTERS,
1301 Michigan ave.,
Chicago.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

It is well for a man at the beginning of the year to lay out a plan for his advertising. Not that he must of necessity stick to it if better things come to mind, but so that his efforts may be continuous and at least a little consistent, so that his hammer may with repeated strokes hit the nail and not the space around it.

The beginning of the year may not be any better for planning than other times, but as a great many choose this occasion



A design consistent with heavy old style effects, which are Mr. Heintzemann's usual choice.



An amusing but taking commercial design.

for inventory of both business and private affairs, it is not inappropriate to consider advertising plans of past and future.

Nothing is so dependent upon experience as this work. Nothing needs to be so constantly watched lest it run into confusion. Therefore, in laying out your ground for this year be sure to plant the best selected seeds of last year's fruits. Do not use merely a lot of clever ideas you get here, there and anywhere else, but plan your crop. Set your mind on the most



Eddy Press, Winchester, Va. Simple and striking. Appropriate with most any style.



A publisher's symbolical device. Harper's.



A fine heraldic device consistent with various styles of work.

practical and desirable ends to accomplish and make things that may be expected to produce those results, not just what you happen to fancy.

Conditions differ. Every man's advertising must be based upon what he himself knows of his needs. Perhaps a regular series of monthly blotters and calendars with circulars now and then will fit; perhaps circulars every so often with novelties now and then may be best; perhaps a little periodical will pay;

perhaps mailing cards and envelope slips will serve as profitable hints and reminders to the men you want; perchance newspaper advertising will reach them; peradventure card-tacking or bill-posting will do the deed. I do not advise the latter mediums in most cases; I only desire to be broad in appreciation of any form that will produce the desired results.

It is fairly an axiom, however, that a printer's best advertising is his own printed matter in whatever form it may be



Not so strong as some special designs, but better than none.



issued. For this, quality of composition and presswork will always prove of greater effect than any vast amount of distribution or clever wit in wording. Study styles that you know are good.

Again, printing matter can so often be put into useful forms that an appeal may best be made at once to the practical side as well as the artistic. Give people things they may be tempted to keep, and tempt them strongly.

PRINTERS' MARKS.

The oldest forms of printers' advertising date back to the fifteenth century, to the very beginning of the art itself. It was the habit of the earlier printers to use a mark of some peculiar or symbolic design, which, standing at the front or back of the book (for nearly all the first publications were books), served the purpose of modern typographical "imprints," which are tucked so modestly into inconspicuous corners.

The advantage of the old-time printers' mark over modern imprints is that the old marks were more capable of combining



Some neat modern devices in harmony with modern work.

with the design of the title-pages or forming acceptable tail-pieces. To be sure, printing was more of a mystery then, and printers received greater glory for their work; but even now a dignified house is able to add much to the value of a production by the placing of its mark upon the page. And furthermore, any careful typographer can by a judicious use of a distinctive mark soon gain the position where his sign adds acceptable ornament to the work, while the public gladly accords him the honor due to good printing. This is one of the most dignified forms of printers' advertising, and is thoroughly effective when there is work really worthy of the craftsman's signature. The man who sets his mark or imprint on a job will doubtless do his best, and the more artistic the mark the harder he will try to live up to it. I would encourage every printer to get the best mark he can, something individual, decorative, appropriate, use it on his best work and build up designs around it; in a word, follow the steps of the old masters in appreciating the dignity of the craft, and the intelligent

men of your community will undoubtedly appreciate your printing.

GARDNER (MASS.) NEWS COMPANY presents a neat deckle-edge, long-by-narrow folder, entitled "Twentieth Century Typography." It is easily read and an attractive advertisement.

"I'VE HEARD THAT BEFORE" is the legend across the narrow strip that comes over upon the front of a self-enveloping folder of the Limbocker Press, Springfield, Ohio. This slip is held



Two of the marks of the Roycroft shop, East Aurora, N. Y., representing ancient forms of the printer's device.

down by a 1-cent stamp, which, being broken, shows inside two panels of red paper, each fastened by one corner to the brown cover. Under the free ends appropriate little remarks are hidden to reward more careful perusal than suffices to get at the striking observations printed in plain black upon the red, which the reader is supposed to have heard before.

It may be a question, of course, whether in general, printing that is not plain reading is good advertising, but in the case where type is subordinated to a color scheme in paper and ink the artistic effect can produce a "saving" quality in the advertisement that keeps the recipient from letting it go the way of the worse. And when a man likes the looks of a thing, he will look at it. Sure!

"JUST FOR FUN" is a blotter periodical "Printed occasionally to advertise Roscoe Thompson, Commercial Printer, Ransom, Michigan." It is mailed in a special wrapper and is a serviceable blotter, nicely printed, but not strong in its matter.

A BLACK blotter is received from George W. O'Neal, who is with J. J. Stone, of Greensboro, N. C. It is certainly some-



BLOTTER.

Printed in silver bronze on black blotting paper.

thing different in the way of blotters and is undeniably artistic withal.

THE H. E. Johns Press, Oil City, Pennsylvania, claims that

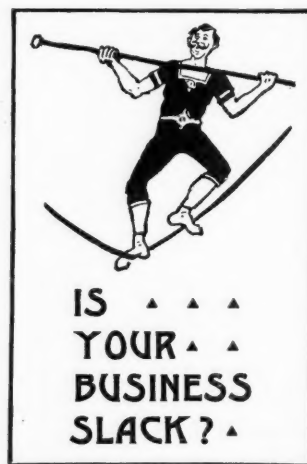
STYL
ISH
PRIN
TING
PAYS.

and prints this title in unobtrusive black upon a heavy dark green paper, with strips and panels of a bold orange in pleasing arrangement about the type matter, within and without. I

believe in a case like this one is bound to admire the appearance and be curious to make out the matter, but as a rule, it may be considered safer to plan color schemes in paper and ink so that the type will speak without urging. There are plenty of ways of building a fine advertisement without hiding its import.

THE Dow Printing Company, of Peirce City, Missouri, is sending out several hundred envelopes with "SOMETIMES IT PAYS TO INVESTIGATE" on the envelope enclosing a variety of samples of good printing, a business card, a larger advertising card, a circular letter (not in imitation of typewriting) and a little folder giving extended remarks on "Profitable Printing." The advertising arguments in all these are sound and good, but being rather long, may not find many who will read them through. I fancy that the greatest strength of these lies in the excellent typographical appearance.

SOME interesting things are received from the F. H. McCulloch Printing Company, Austin, Minnesota, among them a striking little announcement printed in a small script upon "French folio" paper, and this bit of a sheet fastened by a gilt wafer to a square of heavy green cover-stock, giving a three-



An idea of W. H. Wright, Jr., Buffalo, N. Y., used on a blotter.

quarters' inch margin all around. Another thing of theirs begins: "Let us draw—your attention to," etc., the latter part of this being hidden by a fold of the paper which is held in place by two bits of ribbon woven through the double thickness. By drawing the edges of the paper apart the ribbons slip out and the whole matter is unfolded. These novelties, with their excellent typography, should do well.

WHILE mechanical excellence is not always bound to make a piece of printing artistic, the display of such skill is a good advertisement, since people do not always ask for more than neat and careful work. In view of this I would commend the specimens of J. A. Roy & Son, Worcester, Massachusetts, although the bent-rule work and a few other things that they use are not considered elements of good printing at present.

WHY would it not be a good scheme for printers to offer business men something in which to keep specimens of typography which they like? It is often for want of a good place provided for them that good things go to the waste-paper basket. No man wants to pigeonhole a lot of odd-shaped printed things only to have them

Tumbled and mused
And browned with dust.

Make a portfolio (see THE INLAND PRINTER for October, 1900, page 127), and label it handsomely in large letters, "Samples of Printing." Send it out with some of the best of your work, each piece bearing your imprint. I take it for granted in doing

this you will be giving some artistic work that will be worth preserving, so that if you can add a notice under the title reading:

Keep this in your desk or anywhere else close at hand, to preserve specimens of printing that you receive. Mix in anything you like—we are not afraid of comparison.

If you are afraid of comparison, don't for any sake try this.

CUNNINGHAM & Co., Williamsport, Pennsylvania, print some very neat telephone-list cards, with the head-line:

Don't matter WHERE you are
We're next door to you by
TELEPHONE.

The cards are attractive and obviously useful. Their blotter, "We Believe in Talk," is a handsome advertisement, but it is not really strengthened by its reading matter.

A GENEROUS blotter (4¾ by 9½) is presented by Broome & Herbig, of Coshocton, Ohio. For simplicity and good taste it deserves success.

THE Skaer Printing Company, St. Louis, issues neat blotters of unpretentious style. Their effectiveness would depend upon whether they present any contrast to other printers' blotters. While there is nothing extraordinary about them, they represent good work.

BURNELL BROTHERS, Harrisburg, Pennsylvania, printed a blotter for October, saying: "We'll convince you, if not already a customer, that it will pay you to give us your orders." Whether their statement means anything or not will depend upon succeeding advertisements, for there is practically nothing further in this one except a suggestion that they will help prepare copy and that they keep the "know how" right under their hats. The printing of this blotter is rather heavy and not convincing on the score of style.

A VERY tasteful announcement is made by the French Broad Press, of the famous resort town of Asheville, North Carolina, the text being printed upon rough white deckle-edge paper, fastened into a peculiar cover of heavy cream-colored stock. The cover, which is a third longer than the enclosed sheet, folds over upon it a half inch on the left side, where the two are fastened together. This fold enables the cover to be securely closed for mailing, while a diagonal cut of the upper part which is folded over lightens the weight of paper and rids the device of an awkward projecting corner.

NEW ORLEANS must be a hot place, judging by S. S. Lesslie's advertisement. I do not think his style is a good one, for although many may smile, few will be convinced by it of



A BLOTTER.

See



any superiority. As a joke, the "printer's devil" antedates even old files of *Judge* and *Puck*, while the poor, ink-besmeared "devil" himself is not the person to be posed as a representative of one's office.

THE advertising of the Enterprise Press, Harwich, Massachusetts, is certainly worth while. I believe it was in April they began a series of original blotter calendars with the Enterprise "Kid" in various attitudes as the subject of illustration. And now the "Kid" is hawking a newspaper—the *Cape Cod Enterprise*. The interesting matter upon their blotters has been marred by just one defect—inharmonious composition. In nearly every case the matter has been too crowded, the type being inappropriate in style or heaviness of face. We reproduce three of the best blotters, the "Kid" and two pages of a

circular. The writing of these advertisements, however, is very clever. It would be worth one's while to study these



Design for first page of four-page leaflet of Cape Cod *Enterprise*. Printed in red.

ONCE TAKEN NEVER SHAKEN

BEFORE YOU HAVE
RECEIVED OUR NEXT
BLOTTER YOU WILL
HAVE READ A COPY OF

THE NEW NEWS NEWSPAPER

THE CAPE COD ENTERPRISE

AS A WEEKLY PAPER
WILL BE JUST AS UPTO
AND UP-TO-DATE AS
OUR PRINTING ITS
PROVE ITSELF TO BE

ITS PLACE OF PUBLICATION IS HARWICH. ITS
DAY OF PUBLICATION IS SATURDAY. IT WILL
HAVE ALL THE NEWS OF THE WEEK IN A
SPRINKLE. ONLY YOU TAKE IT, YOU'LL NEVER
MIND IT.

Two inside pages of a four-page leaflet of Cape Cod *Enterprise*.

examples reproduced, not for the purpose of "lifting" them for use in your own copy, but to get an appreciation of their excellent way of putting things.

We're Covering the Ground



of Artistic and Attractive Printing
as it has never been covered here
before. It doesn't cost much more
to have that kind than it does the
ordinary sort.

Judge ours
by its appearance.
You'll see it everywhere.

THE ENTERPRISE PRESS.

HARWICH, MASS.

OCTOBER.						
Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

SOMETIMES THINGS GO THE WRONG WAY.

Your Printer don't seem to catch just what you want
and every time you see the printing, it disappoints you.

NOVEMBER.						
Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

We make it a special point to get
in touch with your ideas, and
then, through the newest type,
up-to-date composition, and the
best of inks and presswork, bring
out the artistic values in such a
way as to make it **SCIENTIFIC**
FOR WHICH TO BE THANKFUL.



THE
ENTERPRISE PRESS,
MAIN STREET, HARWICH, MASS.



AN EXPRESSION OF SATISFACTION

AUGUST.						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

is what our printing brings to the
faces of all our customers. We
furnish this satisfaction free with
every order. If you don't find it
in your bundle of printing, its
because it didn't come from us.
Try us on that work which you
need just now and judge for
yourself.

The Enterprise Press,
Main Street, Harwich, Mass.

BLOTTERS OF THE ENTERPRISE PRESS.

SOME one in the Sun Spring Valley (Wis.) print-shop was inspired by Thomas Hood's lines on November, and published an additional stanza in the Spring Valley Monthly Blotter:

No slipshod work, no paper poor,
No disappointment you will long remember;
No wait for printing got of us in this
No-venber.

Printing their blotter in the form of a section of a small newspaper, this shop presented a special number, happily labeled, "Extra," the matter upon it consisting of prices on envelopes and note-heads, with a paragraph at the end of each column reading:

EXTRA.

The quality of our work is Extra. Our prices, etc.

"LOOKING BACKWARD" is not a new subject for an advertisement, but it is well treated by the State Journal Company, of Lincoln, Nebraska, in a recent blotter.



LOOKING BACKWARD...

over the ten months past, we find that our business in all lines has had a steady healthy growth. * Old customers have increased their business as a rule, and many new customers have been added to our list of pleased patrons. * Are you with us? If not, why? * We do a general PRINTING business, make the best BLANK BOOKS in the West, and our LITHOGRAPHING AND ENGRAVING is of the highest order. * Let us send you samples and quote prices.

NOVEMBER.						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

State Journal Company
PRINTERS, LITHOGRAPHERS,
ENGRAVERS, BLANK BOOKS
.....Lincoln, Nebraska

A BLOTTER.

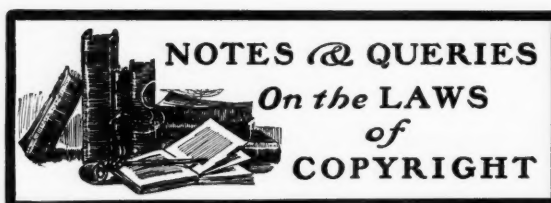
THE race to announce the results of the November election was not confined to the newspapers. On November 8 I received a mysterious black-bordered envelope from Philadelphia with an ornamental "U" upon the back flap. Inside was a black card with a portrait of Mr. Bryan printed in silver and the words: "We Thought So. The Umpehent Printing Company." While that was mailed with some caution from Philadelphia on November 7, at 9:30 A.M., Betz & Orr, of East Liverpool, Ohio, took time by the forelock. A blotter with McKinley and Roosevelt's portraits flanking a little pasted flag left East Liverpool November 6 at 10 A.M., although the blotter bore the date, "November 6, 1900. Midnight." Betz & Orr thus announced that they were candidates for patronage "for a like term (and then some)."

THE ST. LOUIS PHOTOENGRAVERS' STRIKE.

The employing engravers and the photoengravers' union of St. Louis failed to come to an agreement on a new contract asked by the union, and a strike was called on Monday, December 3 which involved all the commercial photoengravers in St. Louis. The points in dispute were very small and the employers claim they were ready to make any reasonable arrangement with the union, as it was the general feeling among them to prefer operating union shops. The engravers' union, however, acted rather arbitrarily and showed little disposition to make any concessions, refusing an offer to make a scale the same as exists in Chicago, and also to arbitrate the points in dispute. As the strike was called without the authority of the International Typographical Union, their parent union, it was illegal and they failed to receive its support or endorsement, though the Typographical Union treated both parties in a very fair manner. Through the influence of the officers of the International Typographical Union a settlement was finally made upon the same basis as exists in Chicago, which was originally offered them by the employers, and the men returned to work on Saturday, December 8, under a three years' contract.

A PACIFIC-COAST EXPRESSION.

Each copy of THE INLAND PRINTER is a thing of beauty and a joy forever. Genial Will French is the local agent and he is ever ready to enlist new subscribers. Every wide-awake journeyman should read this excellent publication.—Organized Labor, San Francisco, California.



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

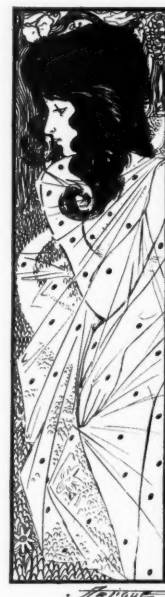
AUTHORS AND PUBLISHERS.—By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. \$1.75.

THE QUESTION OF COPYRIGHT.—Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. \$1.75.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.—By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.—By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. \$5.

It may be of interest to the readers of this department to learn something of the history of legislation concerning copyrights. Several of the original States, pursuant to resolution of the Colonial Congress passed May 2, 1783, "recommending the several States to secure to the authors or publishers of new books the copyright of such books," enacted laws for that purpose. The resolution limited the period of protection to fourteen years, with right of renewal for another four-



SKETCHES.

Drawn by Pierre Artigue, Los Angeles, Cal.

teen years. The first State to legislate under this resolution was Connecticut, and in January, 1783, passed a law with the following eloquent preamble: "Whereas, it is perfectly agreeable to the principles of natural equity and justice that every author should be secured in receiving the profits that may arise from the sale of his works, and such security may encourage men of learning and genius to publish their writings, which may do honor to their country and service to mankind."

Recognizing that dissemination of knowledge would be of lasting benefit to its inhabitants by granting to authors and

publishers a monopoly in securing them special privileges, and that the people in return should have some recompense, the "Nutmeg" Commonwealth inserted this clause in the statutes:

"And whereas, it is equally necessary, for the encouragement of learning, that the inhabitants of this State be furnished with useful books, etc., at reasonable prices.

"Be it further enacted, that whenever any such author or proprietor of such book, pamphlet, map or chart shall neglect to furnish the public with sufficient editions thereof, or shall sell the same at a price unreasonable and beyond what may be adjudged a sufficient compensation for his labour, time, expence and risque of sale, the judge of the Superior Court in this State, on complaint thereof made to him in writing, is hereby authorized and empowered to summon such author or proprietor to appear before the next Superior Court, to be holden in that county where such author or proprietor dwells, if a resident in this State, if not, in that county where such complainant dwells; and said court are hereby authorized and empowered to inquire into the justice of said complaint, and if the same be found true, to take such sufficient recognizance and security of such author or proprietor, conditioned that he shall within such reasonable time as said court shall direct, publish and offer for sale in this State a sufficient number of copies of such book, pamphlet, map or chart, at such reasonable price as said court shall, on due consideration, affix. And if such author or proprietor shall, before said court, neglect or refuse to give such security as aforesaid, the said court are hereby authorized and empowered to give such complainant a full and ample licence to reprint and publish such book, pamphlet, map or chart in such numbers and for such term as said court shall judge just and reasonable."

By this provision, it will be observed, this "paternal" Government not only undertook to provide a market for the "brain food" of its literary citizens, but also reserved the right to determine what would be a "sufficient number of copies of such book" if the author did not perform his statutory duty.

The next State to follow Connecticut was Massachusetts, in March, 1783. That act failed to emulate its predecessor across the border in its paternalism.

Maryland, in April, 1783, legislated along the same line, and like the "Bay State," steered clear of parental rules of conduct.

In May, 1783, New Jersey followed Maryland, but repealed the law in 1799.

November 7, 1783, New Hampshire enacted a law, which was repealed in 1842.

Little Rhode Island did not propose to be left out of the procession, and in December, 1783, joined the sister States.

Then in March, 1784, Pennsylvania united hands, and during the same month South Carolina, not to be outdone, adopted a similar law to that of Connecticut, with the paternal clause included.

October, 1785, Virginia, having been lonesome too long, fell into line, and in November, 1785, North Carolina said: "Whereas, nothing is more strictly a man's own than the fruit of his study, and it is proper that men should be encouraged to pursue useful knowledge by the hope of reward; and as the security of literary property must greatly tend to encourage genius, to promote useful discoveries and to the general extension of arts and commerce," and became one of the copyright States, adopting Connecticut's idea.

Georgia realized, in February, 1786, that this was becoming too unanimous for her to neglect, so she encouraged authors and publishers and thought Connecticut had the right view by insisting the author should be made to suffer if he neglected to furnish the public with sufficient editions or should sell them at unreasonable prices.

In April, 1786, New York emulated Georgia and also became inoculated with the "Nutmeg" views. Delaware did nothing.

The Constitution of the United States, September 17, 1787, provided that Congress should have power "to promote the progress of science and the useful arts by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

May 31, 1790, the original copyright act was passed. April 29, 1802, a supplementary act was adopted, and February 3, 1831, all previous acts were revised. From this last period sundry supplementary acts were passed, and on July 8, 1870, the law was revised, consolidated and amended. December 1, 1873, the copyright law was incorporated in the United States



"PRETTY AS A PICTURE."

Revised Statutes, commencing with section 4948. From this date amendments have been made until we have the law as it is today.

The United States Supreme Court handed down an opinion April 24, 1889, construing the law with reference to serial publications in monthly magazines. This case was argued twice, so great was considered the importance of a correct interpretation of the principle involved. The subject matter was originally published in twelve monthly instalments in one of the standard magazines. No copyright was secured. Subsequently the author caused these twelve instalments to be printed in the form of a book, and sought protection under the statute by copyrighting the book as a whole. The defendants reprinted the several instalments from the twelve magazines in which they appeared. Plaintiff asked for an injunction, basing the application upon the supposed exclusive property right, which the law guaranteed to those complying with its provisions. It will be noted that originally the contents of this book had been dedicated to the public by printing and selling the several instalments without copyrighting the same. The court held, gathering and binding these portions together, even if in a new form an attempt was made to copyright them in their entirety, did not avoid the effect of the previous publication and dedication, and in conclusion said:

"We have not overlooked the inconvenience which our conclusions will cause if, in order to protect their articles from piracy, authors are compelled to copyright each chapter or instalment as it may appear in a periodical; nor the danger and annoyance it may occasion to the Librarian of Congress with whom the copyrighted articles are deposited if he is compelled to receive such articles as they are published in newspapers and magazines; but these are evils which can be easily remedied by an amendment of the law.



AN ARTISTIC BUSINESS OFFICE.
View of the private office of Oscar E. Binner, New York, President of Binner Engraving Company.

FORTY-EIGHT POINT

The Priscilla Series

EIGHT POINT

*Thus for a while he stood and mused by the ocean
Thinking of many things, and most of all of Priscilla;
And as if thought had the power to draw to itself,
like the loadstone,
Whatsoever it touches, by subtle laws of its nature,
Lo, as he turned to depart, Priscilla was beside him.*

TEN POINT

*I heard you speak of Miles Standish,
Praising his virtues, transforming his very
defects into virtues,
Praising his courage and strength*

TWELVE POINT

*"Puritan flowers and the type of
Puritan maidens
Modest and simple and sweet, the
very type of PRISCILLA."*

FOURTEEN POINT

*Nothing is lacking now, but
the distaff; Then you would
be in truth my queen. 7654321*

Ye Ben. Franklin & Priscilla Types in combination



As it is our desire
to make a *Good
Start* in the new
century, we are
hereby pleased to submit
to *Printerdom* for its
approval this new series of

"Priscilla"

As a type to use in
connection with our
Early Century Types
it is unsurpassed and,
being on *Standard Line*
can be used equally well
with any other make of
type cast on this system.

THE SLANTING *Q* AND *J* IN THE
"BEN FRANKLIN" SERIES WILL BE
OMITTED FROM FONTS IF DESIRED

Priscilla Series

PATENT PENDING

8-PT.	CAPS, 16 A \$1.00.	L. C., 45 A \$1.25.	FONT, \$2.25
10-PT.	CAPS, 14 A \$1.15.	L. C., 34 A \$1.35.	FONT, \$2.50
12-PT.	CAPS, 12 A \$1.20.	L. C., 32 A \$1.60.	FONT, \$2.80
14-PT.	CAPS, 9 A \$1.25.	L. C., 22 A \$1.75.	FONT, \$3.00
18-PT.	CAPS, 7 A \$1.45.	L. C., 16 A \$1.75.	FONT, \$3.20
24-PT.	CAPS, 5 A \$1.70.	L. C., 10 A \$1.80.	FONT, \$3.50
30-PT.	CAPS, 4 A \$2.10.	L. C., 9 A \$2.20.	FONT, \$4.30
36-PT.	CAPS, 3 A \$2.70.	L. C., 7 A \$2.80.	FONT, \$5.50
48-PT.	CAPS, 3 A \$4.75.	L. C., 5 A \$3.75.	FONT, \$5.50

Colonial Border-Scroll

PATENT PENDING



Price per font, \$1.00

EACH FONT CONTAINS 12 INCHES OF NO. 1463; 12
PIECES OF 1464; 16 OF 1465; 8 OF 1466; 4 EACH OF
1467 AND 1468; AND 2 EACH OF 1469 AND 1470.

Also sold by the foot at Regular Prices

EIGHTEEN POINT

THE MAYFLOWER Voyage of Captain Standish

TWENTY-FOUR POINT

A PURITAN The Blue Laws of 1650

THIRTY POINT

PILGRIM

Thanks
Offering



THIRTY-SIX POINT

Ye Keystone TYPES



Products of the KEYSTONE TYPE FOUNDRY, of Philadelphia, Penna.

"POST" Old Style Roman No. 1

72 POINT

IN PREPARATION (will be ready January, 1901)

HOLD Home

60 POINT

IN PREPARATION (will be ready January, 1901)

Sound BENDS 

54 POINT

3 A 4 a \$10 75

LUCID & TRUE
Bright Phrase 34

48 POINT

3 A 4 a \$8 50

CHERISH MEMOIR
Halcyon Days of 3

42 POINT

3 A 4 a \$7 00

SECLUDED NOMADS
The Land of Moab 478

American Type Founders Company

"POST" Old Style Roman No. 1

36 POINT

3 A 5 a \$5 50

**EXERCISING
Grand Powers
Displayed ♣ 3**

18 POINT

8 A 12 a \$3 25

HONEST PRICES
Our Third Annual
Sale of Fine White
Lawn Goods ♠ 36

30 POINT

4 A 6 a \$4 25

**ENTERS HOUSE
Prominent Ladies
are Welcomed 18**

14 POINT

12 A 18 a \$3 00

SUPERIOR QUALITY
Judging by the variety
of weaves that are now
displayed in our Dress
Goods Department ♣ 17

24 POINT

6 A 9 a \$3 75

**SINGERS CHOSEN
For a Grand Concert
Next Saturday ♠ 24**

12 POINT

14 A 20 a \$2 75

**WOOLENS AND WORSTEDS
DOMESTIC**

Last week we spoke about the new woollens and worsteds for the closing Sartorial season of this century being ready. The show is complete in its varied but quaint beauty. Never have our designers and cutters ♠ 89

6 POINT

16 A 25 a \$2 00

**REMARKABLE HIGH GRADE PIANO SALE
GREAT SACRIFICE**

We have inaugurated a special piano sale for the month of September to dispose of a large accumulation of very slightly used pianos. The sale is necessitated through extensive alterations made in our crowded warerooms, together with the return of a number of pianos from summer renters. All the pianos are marked from one-third to one-half lower than our regular prices. Pianos used by the profession and in concerts during the past season have also been greatly reduced. All of the instruments offered in this sale are in first-class condition and entirely in keeping with the reputation of this house ♣ 48

8 POINT

16 A 24 a \$2 25

**GREAT OFFERINGS IN REAL ESTATE
CHEAP CITY LOTS**

The people are learning that prices on all kinds of dependable real estate are lower here than at any other leading houses in our line. There is no uncertainty about this. It is done in pursuance of a well-considered and perfectly safe plan which we are finding very satisfactory. While we are still young in this field of enterprise, people have come to look upon us as an extremely precocious and vigorous ♠ 875

10 POINT

14 A 20 a \$3 50

**STEADY SLUMP IN COTTON
MILLS STOPPED**

The present period starts in with less than a three weeks' supply of American cotton in the Liverpool market and about a three days' supply on the sea. Cotton of late has been more active than in the past. The business in yarns was irregularly distributed and ♣ 982

American Type Founders Company

"POST" Old Style Roman No. 2

72 POINT

3 A 4 a \$20 00

RUN Home

60 POINT

3 A 4 a \$13 00

Grand BIRDS

54 POINT

3 A 4 a \$11 25

**FOUND BANK
Depositors \$127**

48 POINT

3 A 4 a \$9 50

**HEROIC POLICE
Receive Medals 6**

42 POINT

3 A 4 a \$7 50

**HANDSOME IDEAS
Prince of Fashion 23****American Type Founders Company**

"POST" Old Style Roman No. 2

36 POINT

3A 5a \$5 75

QUESTIONS
Reply Heard
Distinctly 5

18 POINT

7A 10a \$3 25

TRUE MELODY
Music the source
of social pastime,
educates the 4

30 POINT

4A 6a \$4 50

NORTH RIDGE
Grand Scenery
Mountainous 3

14 POINT

10A 15a \$3 00

CLASSIC STUDIES
Milton was not only
the greatest of poets
who lived since the
days of Homer 26

24 POINT

5A 8a \$3 50

JAUNTY RACERS
Seven New Yachts
Ready for the Race

12 POINT

12A 18a \$2 75

DRESS GOODS DISPLAY
FALL OPENING

To-day you are invited to inspect the richest display of Dress Goods, Satins and Silks ever seen in this city. The entire Center Aisle of the Main Store is given up to this exhibit, the result 8

6 POINT

15A 24a \$2 00

HANDSOME SHADES AND COLORINGS
HARMONIOUS EFFECTS

This assemblage of Dress Goods includes every worthy weave that has come from the looms of two continents during the past six months, a collection that must immediately interest every woman in our wide circle of customers. And not one can afford to be disappointed. Many of these fabrics are enriched by scarf lines of threads and colorings, by faint stripes and webbings, and by various means of ornamentation which reflect the handiwork of the greatest textile artists in the world. Among the best are textures 204

8 POINT

14A 20a \$2 25

POWERFUL TELESCOPE SHOWN
STUDY IN ASTRONOMY

The principle thing in a telescope is the object-glass, which concentrates the rays of light at a focus, and these create an image of the object looked at. The image is in turn magnified by means of a powerful eyepiece which resembles a microscope. A good telescope will possess a magnifying power of one hundred diameters to the inch 38

10 POINT

12A 18a \$2 50

NOVELTIES FROM EUROPE
COME SEE THEM

To adequately describe them is beyond our power. They show color and design that know no rule but the artistic impulse of the designer and weaver. There are delicate evening shades aglow with printing of gold in large 826

American Type Founders Company

"POST" OLD STYLE ITALIC

60 POINT

3 A 4 a \$10 50

NOBLE PERSON
*Receives Token of
Esteem From \$89*

48 POINT

3 A 6 a \$7 25

PURSUING ROBBERS
*Bands of Outlaws in the
Mountain Retreats \$68*

36 POINT

3 A 6 a \$4 75

MODERN HOTEL BOUGHT
*Syndicate Composed of Sporting
Men Purchase a Large Hotel at
Popular Summer Resort \$1642*

American Type Founders Company

"POST" OLD STYLE ITALIC

30 POINT

4 A 9 a \$4 25

FRENCH STYLES
*You may see here
 samples of elegant
 French Wraps and
 Costumes from \$21*

18 POINT

7 A 16 a \$3 00

SHOE SALE OPENS
*The very latest styles
 for women are ready
 to-day, and every day
 we are receiving \$172*

14 POINT

9 A 20 a \$2 75

AUTUMN CLOTHING
*Our salesmen have been
 through all the principal
 European cities to secure
 this stock, and we claim
 superiority for all \$2346*

24 POINT

5 A 12 a \$3 75

REAL IRISH LINEN
*Buying all our Linen at
 greatly reduced figures,
 we can afford to sell at
 bottom prices in \$1234*

12 POINT

10 A 25 a \$2 50

BUY YOUR HEATING STOVES
PRICES ARE RIGHT

*We have a number of Gas and Oil
 sample Stoves which have become
 slightly tarnished during the past
 summer, but are none the worse
 for heating. For chilly mornings
 and evenings there is nothing can
 take the place of a gas stove \$293*

6 POINT

16 A 36 a \$2 00

EXHIBITION OF SUPERB SILK AND TRIMMINGS
PARIS IMPORTATIONS

*When novelties are few or not successful, our show of
 them is small; when they are many and good, there is
 not a place in this whole world where you may see so
 many, so novel, or so rich, as in our Salon. Our buyer
 of these things goes to Paris without instructions or
 limitations. He can buy as much or little, and as fine
 as he chooses. We do not question or obstruct his
 taste or purchases; but place them at your disposal.
 The result is, this year, fewer real novelties in dress
 goods than usual, and more than the usual novelty in
 silks. We have put the best of them together in the
 Salon for your inspection. Individuality of dress will
 consist this year almost entirely in the trimmings \$94*

8 POINT

14 A 32 a \$2 25

INNUMERABLE DRESSES FOR CHILDREN
COMPLETE ASSORTMENT

*Dresses that look as though they were made
 by the most fastidious mother; such splendid
 materials beautifully finished; the kind that
 takes American ladies to London for tailor-
 made things. The difficulty about children's
 dresses is to get them not over-burdened with
 trimming, yet not too plain for the unformed
 figure. We are ready to give you just what
 you like without the worry, without any more
 expense, and with all the daintiness that \$32*

10 POINT

14 A 32 a \$2 50

AN OPENING OF ORIENTAL RUGS
GREAT OFFERINGS

*It is a great fad of American people to
 go to rug auctions. There they have
 to speculate as to kind of rug and what
 price it will bring. If you come to this
 store and buy a rug you don't have to
 speculate. If you don't like your rug
 we give you, your money back for the
 asking. The Rug Department is 3827*

American Type Founders Company

Caslon⁷² Old Style⁵⁴

¹⁸The Original Face

¹⁰ENTERING ITS THIRD CENTURY OF
USEFUL EXISTENCE

CASLON OLD STYLE SERIES			
72-POINT.....	4a	3A.	\$15.00
54-POINT.....	5a	3A.	9.00
42-POINT.....	6a	3A.	6.00
36-POINT.....	6a	4A.	5.00
30-POINT.....	9a	4A.	4.30
24-POINT.....	12a	5A.	3.50
20-POINT.....	16a	8A.	3.30
18-POINT.....	20a	9A.	3.20
16-POINT.....	20a	10A.	3.20
14-POINT.....	26a	14A.	3.00
12-POINT.....	30a	14A.	2.80
10-POINT.....	42a	16A.	2.50
8-POINT.....	44a	16A.	2.25
6-POINT.....	50a	20A.	2.00

MANUFACTURED ONLY BY THE

³⁰INLAND
Type Foundry³⁶

¹⁴SAINT LOUIS, U. S. A.

³⁰Full Series

of this

Old-time Favorite

¹⁴Now Completed

¹²Cast on Proper Bodies
and on Standard Line

¹²We Add Our

Modern⁴²

Improvements to

Ancient

Type Faces

¹⁰We have Obtained the Sole
Right from the Originating
House to Manufacture this
Series in the United States

Standard²⁴ Line

²⁰and Unit Set

Prime Causes of

Enlarged Usefulness²

⁸OTHER SIZES NOT SHOWN

The 7-Point, 9-Point and 11-Point
of this face are also made, but are
sold only in regular weight fonts

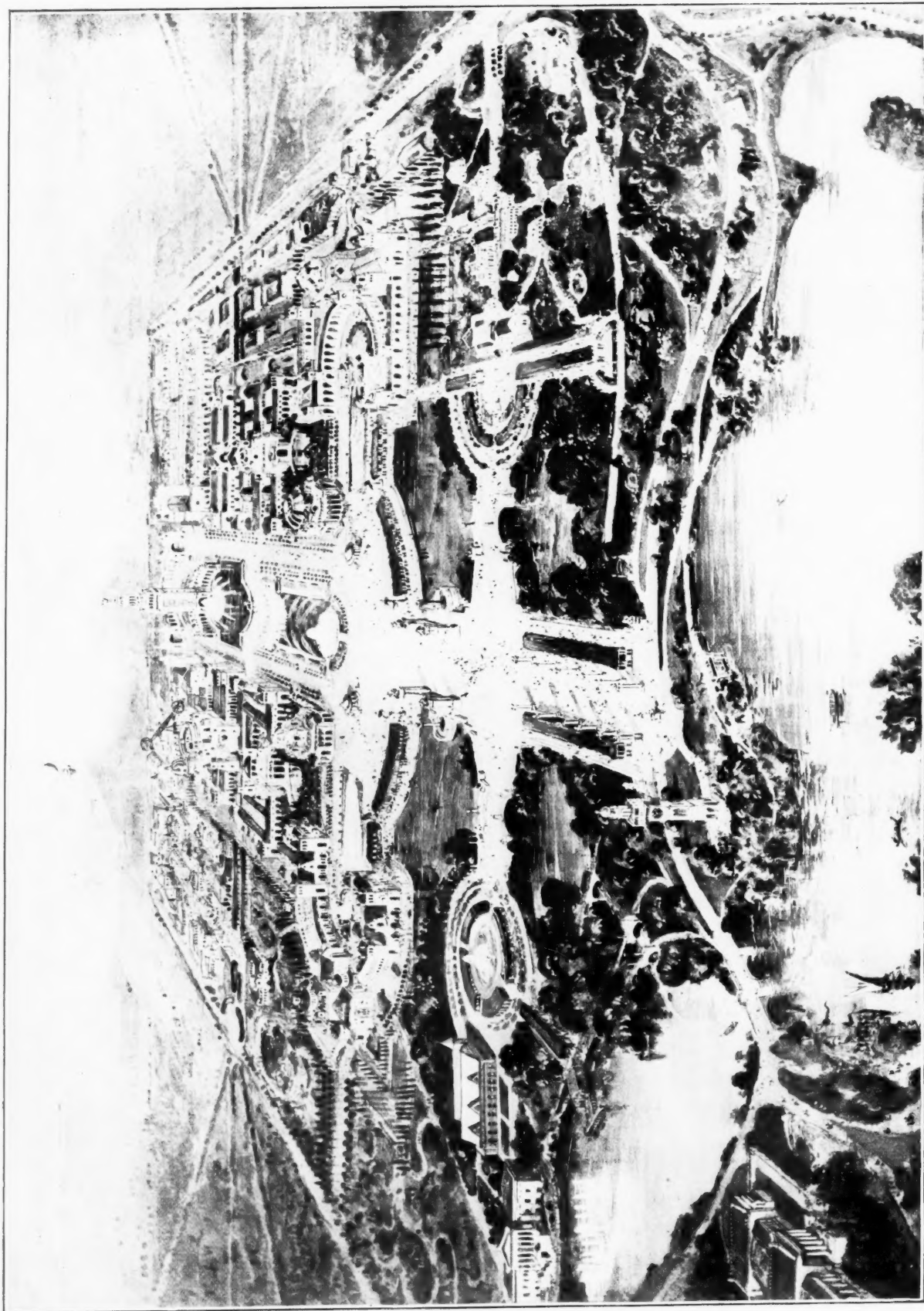
Spring Ornaments

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

PRICE, PER FONT, \$3.00

A. D. Farmer & Son Type Fdg. Co.

CHICAGO HOUSE:
163 & 165 Fifth Avenue 63 & 65 Beckman Street, New York



Engraved by
ELECTRIC CITY ENGRAVING CO.
Buffalo, N. Y.

BIRD'S-EYE VIEW OF THE PAN-AMERICAN EXPOSITION.
To open in Buffalo, N. Y., in May, 1901, and continue until November, 1901.

Copyright by Pan-American Exposition Company, 1900.

A FAMOUS THREE-COLOR PRINTER.

IN every calling there arises at occasion demands one man endowed with genius and sterling character. We revere the name of a Franklin as the father of printing in America. The world has paid the tributes time and again to pioneers in the field of invention. Fame is ephemeral unless founded on the rock of what we call practical success.

Sam R. Carter, born and raised in Rochester, New York, began his apprenticeship to the printing business in 1856. During



SAM R. CARTER.

the forty years that intervened between 1856 and 1896, his experience covered everything in the progress of printing and engraving. Of sturdy physique and enamored of his calling, he early took leadership and became well known to the craft through his prominent connection with several leading concerns both East and West. Three-color printing first came to the world through the learned chemist, aided by the photographer. One might say that it should be classed

even today as an engraver's art entire. But that would be in a sense untrue. The chemist's discovery was but a theory. The photographer simply aided him. Neither could have accomplished much had it not been for the assistance of the printer whose modest half-tone picture is shown herewith. That he should have undertaken at the age of fifty years to work out of the chaos of chemistry and photography in five years a complete whole, and accomplish, upon the merits of the work he printed, a successful business enterprise, is almost past belief.

To let Carter tell it in his own honest way is the most convincing: "I became interested in the crude exhibits made at the World's Fair of three-color printing and determined to engage in the business on my own hook. I found several men who had theories regarding the platemaking, but when it came to the printing there was no one that understood anything about the delicacy and sensitiveness of the work. Therefore I determined to find out for myself. After constructing special buildings and bringing to bear all that I had learned during forty years' experience in every kind of printing, I labored for a number of months and finally found how to manipulate the kind of plates that were then made. Naturally it was necessary to change the photographers' and engravers' methods somewhat."

The printer of this work today is "the man behind the gun," and the photographer and engraver are constantly being taught



A GOOD PAIR TO DRAW TO.

C. H. Casler, of the Ault & Wiborg Company, and James Croke, of the Fuchs & Lang Manufacturing Company. Taken at St. John, N. B., in October last, on a mound between the two bridges in that city. These gentlemen, while always busy taking orders for inks, evidently have time to pause a moment for some kodak fiend to get in his deadly work, as this half-tone goes to show.

the requirements of the printer, that the beautiful effects desired may be assured in the finished work. Mr. Carter has had many visitors from all over the world at the works of the Chicago Colortype Company, over which he has presided, and is known to nearly all the book publishers in America, having been the pioneer in making three-color work for illustrations in de luxe editions of many splendid exclusive works during the past four years. His concern is a good example of what zeal and industry, coupled with wide experience, can accomplish, and at the same time make a remarkable financial success.



ASA M. MATTICE has been appointed chief engineer of the Westinghouse Electric & Manufacturing Company.

E. B. TABOR has sold the Brandon (Miss.) *News* to W. S. May, and has purchased the Earlville (Ill.) *Leader*.

THE members of the Inland Press Association have arranged to purchase paper of one concern, the quantity being about eighteen hundred tons per year.

THE Electric City Engraving Company, of Buffalo, New York, is doing the half-tone work for the Pan-American Exposition—a large contract. A bird's-eye view of the exposition is shown in this issue.

M. R. MUCKLE, JR., & Co., the Philadelphia representatives of Westinghouse, Church, Kerr & Co., have removed to their new office, No. 512 Stephen Girard building, No. 21 South Twelfth street, Philadelphia, Pennsylvania.

THROUGH Mr. D. E. Goe, advertising manager of the Northern Electrical Manufacturing Company, Madison, Wisconsin, we learn that the contract for the complete lighting plant for the city of Detroit, Michigan, has been let to his company.

JAMES S. MASTERMAN, for several years superintendent of the J. G. Shaw Blank Book Company's factory, New York, has resigned and accepted a position with the Metropolitan Life Insurance Company as superintendent of printing and binding.

THE December issue of *Profitable Advertising* contained 140 pages of live, up-to-date matter pertaining to advertising and publishing interests, all profusely and handsomely illustrated. From an artistic and typographic standpoint the magazine is well high perfect.

THE interests represented by Chr. Hostmann in Russia, Poland and the Eastern provinces have been transferred to Mr. James G. Mosson, who will have his headquarters in St. Petersburg and transact all business from that point. Mr. Mosson is also agent for THE INLAND PRINTER in St. Petersburg.

OWING to a constantly increasing demand for its products, the Sprague Electric Company has been obliged to greatly increase the floor space in the New York office, which is now located on three floors of the factory. The New York factory is devoted exclusively to the manufacture of the various lines of interior conduit and appliances which have brought the art of electric wiring to an absolute simplicity. The company operates a still larger plant in Bloomfield, New Jersey, where are manufactured all the light and power apparatus, such as generators, motors, fans, elevators, hoists, etc. A new branch office will be opened soon, the details of which will be given later.

THE large addition to the machine shop and the new building provided for the brass foundry, boxing and brass-polishing

departments of the Bullock Electric Manufacturing Company are nearing completion. When occupied they will so increase the floor space and improve the facilities to such an extent that the capacity of the works will be nearly doubled. Many large contracts have been recently received from both home and abroad, and the company states that the present outlook for business during 1901 is even better than during the past four years. The company has recently issued Bulletin No. 37, which gives a list of purchasers of the Bullock apparatus, shows numerous views in the works and the various types of machines manufactured.

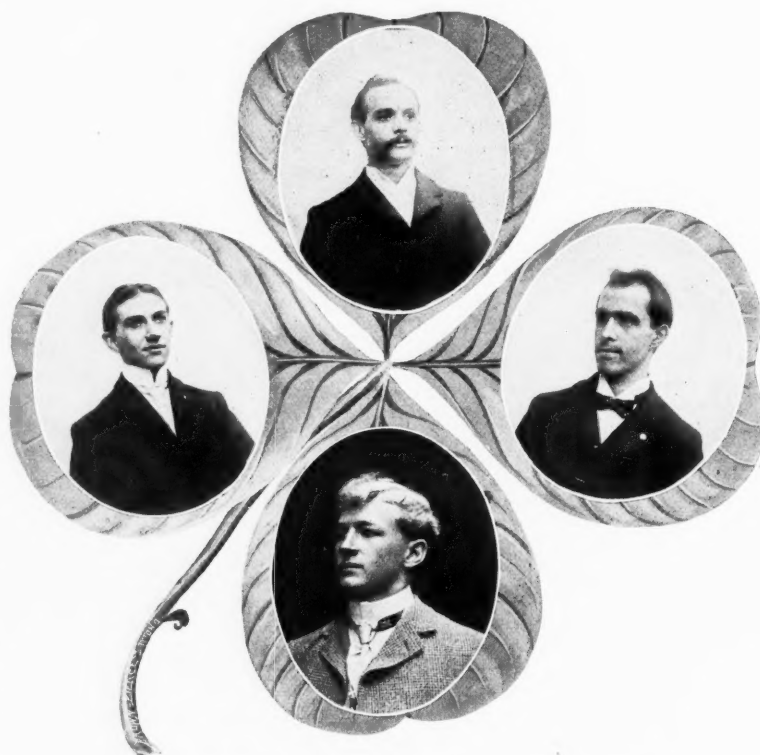
THE excursion arranged by W. D. Boyce, of Chicago, on December 15, proved a wonderful success. Nearly fifteen hundred newspaper men, advertisers, artists, paper salesmen and others took the two special trains at noon of that day for a trip to Marseilles, Illinois, where the new paper mills of the W. D. Boyce Paper Mills Company are located. All the arrangements were carefully planned and well carried out and every one had a fine time. The mills not only make paper for Boyce's publications, but for any one wishing the product. The capacity of the mills is twenty-five tons of print paper and twenty-five tons of combination strawboard a day. All the visitors were delighted with the wonderful exhibition of papermaking, which was entirely new to many of them.

THE Chicago Trade Press Association gave a "ladies night" entertainment at the Victoria Hotel, Chicago, on December 11, about fifty people being present. A buffet lunch was served during the evening. Among those who favored the guests with selections were Mr. E. J. Southwick, humorous recitations; Mr. Ralph B. Adams and Mr. George B. Knaggs, assistant, sleight of hand; Mr. Harry E. Davis, French horn soloist; Mr. G. B. Brigham, accompanist; Miss Alma Borman, vocalist; Prof. William Rahn, zither soloist. Of those who came through members were Miss Mills, piano; Mrs. Barrett, piano; Mr. E. T. Clissold, vocal; Mrs. H. J. Bohn, piano; Mrs. John J. Bohn, violin. The Cable Piano Company very kindly furnished the piano, a courtesy which all the members appreciated. The occasion was a most enjoyable one and there is talk of having other nights of a similar character.

A HISTORY OF BUTTE, MONTANA.

There has been laid on our table a volume of H. C. Freeman's "History of Butte, Montana, Above and Below Ground." It is from the press of the Henry O. Shepard Company and is one of the most satisfactory works treating of a local subject that THE INLAND PRINTER has ever seen. The contents, while dealing with the past and present of the great mining town, are so attractively arranged as to elicit a universal interest. For the first time in the history of the great mining West, perhaps, the reader of Mr. Freeman's work is given an adequate impression of what is being done in the mining industry in that section of the country. It seems incredible that so many illustrations — numbering over two hundred and fifty, and all the

finest of half-tones — could be utilized in a publication of this nature, but so prolific a subject has Mr. Freeman proven "the world's greatest mining camp" to be that they are all vitally essential and reveal volumes of facts heretofore practically unknown concerning the expantess West. Mr. Freeman both describes and illustrates early-day life in so typical a manner as to satisfy the most lively curiosity generally attending the whole West. In addition, he brings his story up to the pres-



Henry G. Heumann.

Stephen Schinner.

Harry C. Kendig.

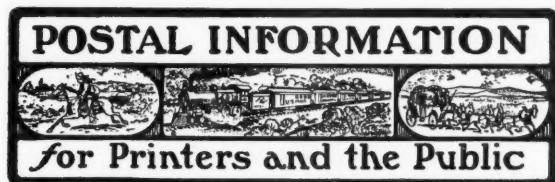
Hugo E. Niehus.

Prize-winners in the title-page contest recently conducted by the Inland Type Foundry of St. Louis, and announced in the November number of THE INLAND PRINTER, page 306. All of the gentlemen are connected with the United Brethren Publishing House, Dayton, Ohio.

ent, and describes and minutely illustrates every phase that can possibly be of a broader interest. Not only are the great mines and smelters exhaustively illustrated by a wonderfully complete line of views, but the reader is allowed to visit every point of deep mining and every department of the smelter processes by a detailed description of such. In addition, every step possible of illustration, from the breaking of ground through to the pure metal state, is illustrated so accurately as to almost impress the reader with the idea that he is personally on the ground. The publication is artistically bound in heavy cover, the design being a most attractive one, printed in black on a copper-colored linen — copper being the chief output of the Butte mines. A frontispiece in three colors portrays two prospectors at work "panning gold," and is a work of art in itself. A very fine enameled paper is used and, in fact, from cover to cover Mr. Freeman has produced a work which shows much labor and thought and which is bound to have a splendid reception.

Mr. Freeman is a new star in this field of effort, but, if the expedition which he has shown in working his publication to print is a criterion of his succeeding labors, a happy success is in store for him. Without the slightest interruption every detail was so nicely arranged that, three weeks after the first

composition matter was submitted to the printer, the entire book was in type, proof read, put in forms and placed upon the presses, and in their covers ready for shipment—a record-breaking feat for so large a volume, 128 pages, and of an edition of ten thousand copies. We doubt if the East can furnish many young men who could more successfully handle every detail of such a large work and so conduct every step as to make them all fall with such accuracy of calculation.



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

SIZE OF PACKAGES.—E. T. McL. asks: "How large a package can I send through the United States mails?" *Answer.*—There is practically no limit as to size, but the regulations provide as to weight that, except in case of single books, packages weighing in excess of four pounds can not be sent through the mails. Of course, you understand that this does not apply to second-class matter mailed in packages at the pound rate or at the rate of 1 cent for each four ounces.

SECOND-CLASS POSTAGE TO CUBA.—We wish to correct the statement on page 470, of December issue of THE INLAND PRINTER, under the heading "Rates to the Philippines, Cuba, Etc.," to the effect that Cuba is included among the countries to which periodicals from publishers to regular subscribers may be sent at the pound rate. This was a misprint in the Official Postal Guide. Cuba is not included among those countries. Second-class matter for Cuba must be prepaid at the rate of 1 cent for each two ounces or fraction.

RECEIPTS FOR REGISTERED LETTERS.—R. M., says: "Two months ago I sent a registered letter to England and have never received any return receipt for same. How can you account for this? I have always understood that a person was entitled to this when they pay for registering a letter." *Answer.*—It is true that return receipts are always sent to senders of registered letters or packages when such letters or packages are addressed to points in this country. In the case of foreign registered mail, return receipts are only sent when demanded by the sender. The postmaster or clerk registering your letter should have informed you of this privilege, and upon your request for same, stamped on the face of the letter the words "Return Receipt Demanded."

IDENTIFICATION OF PAYEE OF MONEY ORDER.—T. R. D. asks: "Is it always necessary for the payee of a money order to be identified? I desire to send one, yet am certain that party to whom I am sending it will not know any one in the city of address." *Answer.*—The remitter who desires to relieve the payee of a domestic money order, or his indorsee, or attorney, from the inconvenience of producing at the postoffice of payment proof of his identity by the testimony of another person present, may do so by writing across the face of his application for a money order the words: "Identification of payee, indorsee, or attorney waived," and by signing the same. The paying postmaster may require the applicant for payment, if unknown to him, to show such evidence as he may possess of his right to payment *without requiring identification of another person.*

A NEW RULING ON SECOND-CLASS MATTER.—The following circular letter, issued by Charles U. Gordon, postmaster at Chicago, December 1, 1900, will be read with interest by publishers:

Recent departmental rulings concerning the number of copies of a paper that may be issued legitimately by a publisher of a regularly entered second-class publication, or a publisher offering a paper for entry as second-class matter, are of considerable interest to publishers, and this circular has been prepared with the view of bringing the rulings to your attention.

The regulations, as you are aware, provide that a publication shall have a legitimate list of subscribers at the time application is made for entry. In the legitimate list of subscribers the Department has ruled that the following and none other shall be counted:

First—Direct subscriptions to the publisher.

Second—Copies regularly sold over publisher's counter to purchasers of individual copies.

Third—Bona fide sales of consecutive issues to news agencies to be sold in the usual way, but without the return privilege.

Fourth—One copy to each advertiser to prove advertisement.

Fifth—Bona fide exchanges (one copy for another) with existing second-class publications within reasonable limits.

Referring to the third paragraph, it is to be noted that a news-agent's order can not be accepted as forming a part of the legitimate list of subscribers, unless it is shown that such news-agent possesses bona fide subscribers equal to the number of copies in the order.

Number of Papers Issued.—The foregoing indicates just what the Department will accept as forming part of a legitimate subscription list. All other papers issued, and for whatever purpose, can not be counted as



AN ARTISTIC ADVERTISEMENT.

Reduced from full-page design run by the Chicago Pneumatic Tool Company in several trade papers. Reproduced by courtesy of C. P. Zacher & Co., Chicago.

a part of the subscription list. Papers to the extent of double the number of subscribers may be issued by a publisher, but they must be issued distinctly in connection with each issue. For example, if a publisher has a legitimate list of ten thousand subscribers he may issue approximately twenty thousand copies of each issue of his paper, but no more. The Department, on March 21, 1900, in this connection ruled that the "legitimate list of subscribers contemplated by section 277 of the Postal Laws and Regulations should approximate 50 per cent of the number of copies issued." In other words, it is permissible to issue approximately of each paper a number double the number of legitimate subscribers. The

Department in another way has enunciated the same principle in reference to sample copies:

"The publisher of a second-class publication is entitled to mail, with every issue, at the pound rate of postage, as many sample copies as he has bona fide subscribers."

Sample copies, under the law, can not be mailed continuously to the same person, and when this is persistently done a publisher forfeits his rights to second-class privileges. All sample copies in addition must be made up separately, and not combined with copies intended for regular subscribers. Sample copies shall also be stamped "Sample Copy" on the wrapper or exposed face of the paper. It is not permissible to stamp the words "Sample Copy" and "Marked Copy" on the same paper.

You will please be kind enough whenever sending out sample copies, or copies not included in the list covering legitimate subscribers herein mentioned, to refrain from exceeding the number permitted by the Department. Also, be kind enough to note the reference to the stamping of "Sample Copy" on sample copies, as this regulation is frequently contravened.

In connection with the delivery of second-class matter, this office would direct attention to the fact that in many cases sufficient notice is not paid to cards sent by postoffices in regard to the non-delivery of newspapers. If you can do anything to assist in bringing about a better system in respect to these notices, this office will be greatly obliged.

DEATH OF CHARLES L. MERRILL.

The death of Charles L. Merrill, which occurred at Philadelphia on November 23 last, after a brief illness, at the age of fifty-three years, removes a well-known and familiar figure in the printing-ink business. Mr. Merrill started in life as a printer, and in 1872, growing tired of his trade, accepted a position with a New York firm which was then sole agent for Jaenecke's inks in the United States, as salesman. Subse-



CHARLES L. MERRILL.

quently, when the Jaeneckes came to this country and built a factory of their own (the business now known as the Jaenecke Printing Ink Company), he continued in their employ, and for twenty-seven years has been selling these inks without interruption. He was well known to the printers throughout the United States, but more particularly in the States of New England and Pennsylvania, where for the last decade he has devoted his time almost exclusively. Possessing a practical knowledge of the printing business and being well versed in the varied uses and manipulation of printing-inks, his long experience on the road gave him a technical knowledge of his business which made him of inestimable value to the printer, and his advice was often sought and acted upon. He leaves a wife and three sons to mourn him.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Shelby Record, Shelbyville, Kentucky, sends a package of commercial printing, the composition of which is up to date and the presswork of good quality.

C. D. SCHOONMAKER, McHenry, Illinois, submits two Thanksgiving programs of unique shape which were cut out on the ordinary paper-cutter. The designs are good and the composition and presswork are of excellent quality.

We are in receipt of a booklet gotten up by Harry A. Rodgers, "Advertect," San Francisco, California, advertising ladies' shoes. The composition, engraving and presswork are all of the finest grade, and the paper used is elegant. The work is attractive and artistic.

"GEMS" is the appropriate title of a folder issued by the Illinois Engraving Company, of Chicago, showing examples of the company's half-tone and three-color process plates. The work is delicately printed on highly enameled paper, the presswork being of the finest quality.

CORDAY & GROSS, Cleveland, Ohio, have issued a handsomely printed booklet entitled "A Little Preachment on Printing and Bouquets." The work is in three colors, illustrated with appropriate engravings, and is in the most artistic and up-to-date style of composition and exquisite presswork.

JOHN ROYLE & SONS, makers of routing machines and photoengravers' specialties, Paterson, New Jersey, send out their usual memorandum book for 1901. Besides the spaces for daily memoranda it contains tables and many pages of valuable information. Customers receiving the book will undoubtedly prize it.

FROM Adelaide, South Australia, we are in receipt of a nicely printed catalogue issued by Marshall & Sons, of that city, on their fiftieth anniversary. The work is well printed in two colors, with cover in black and gold on deep blue stock. The composition and presswork are by Hussey & Gillingham, and are both of the highest quality.

Two cards from William B. Scott, of the Keystone Type Foundry, Philadelphia, Pennsylvania, are very neat specimens of artistic letterpress printing, in black, pink and white on gray cardboard. They are printed in an artistic manner, are attractive in appearance, and should evoke favorable comments from their recipients.

THE Times Printing House, Philadelphia, Pennsylvania, delights in getting out stationery printed in antique style. The latest effusion from this house is a calendar for December in which old-style spelling and general old-style appearance have been preserved. To those who love this style of work the sample under review will be a treasure.

"DUPLEX DISTRIBUTION VS. DOUBLE ROLLING" is the title of a booklet issued by Golding & Co., Boston, Massachusetts, elucidating their method of getting a double rolling on a form on the Golding jobber. The work is set in first-class style and presswork is of A1 quality. The booklet is very attractive in appearance and contains information of value to job pressmen.

"THE BINNER YELL" is the title of a pamphlet issued by the Binner Engraving Company, Chicago, calling attention to their facilities for engraving and printing college annuals. Two kinds of stock are used, enameled and rough deckle-edge, so that different characters of cuts can be shown on suitable paper. The "Binner's Girl in the Moon" transparency is one of the features of this book.

"FINE BOOK AND JOB PRINTING" is the title on a booklet issued by the Miller Press, 52-54 Lafayette place, New York. The booklet itself is an evidence that the finest letterpress printing can be executed by the firm. The composition, engraving, presswork and binding are all in the very latest style of the art and every detail is carried out to perfection. Patrons entrusting this house with orders for fine printing are not likely to be disappointed.

THE Christmas number of the Auckland (N. Z.) Weekly News is a folio of 44 pages, well printed and illustrated freely with half-tones. The paper is an eloquent exponent of the territory in which it is published, the literary contributions and artistic illustrations combining to give a very good idea of the beauty and resources of the islands in the antipodes. The mechanical excellence of the paper can not be gainsaid, and the

staff employed in the artistic and engraving departments is well up to the exacting requirements of the present age. The publication is a "thing of beauty" and ought to be a "joy forever" to all the recipients thereof. The composition is of good quality and the presswork above reproach. The cover is printed in red, green and gold and makes a very suitable wrapper for such excellent contents.

THE Gottschalk Printing Company, St. Louis, Missouri, submits samples of letter-heads, envelopes, cards, etc., plain and in two or more colors, the composition on which is excellent in design and execution and presswork above criticism. The company does the printing for the leading commercial houses in St. Louis, and this is a guarantee that its work is of the highest class, for the commercial public of the Southwestern city is discriminating in its printorial tastes.

A CALENDAR which all printers will be very anxious to get hold of for 1901 is that being sent out by Philip Ruxton, the ink dealer, 290 Broadway, New York. The lettering on it says, "You do not gamble when using Ruxton's inks." The calendar pad is attached to a board of green



tint, on which is printed a bar of music, "I'd leave ma happy home for you," and attached to which are poker chips, cigar and cigarette, match, deck of cards, beer glass, etc., which give it quite a gambler's flavor. The shoestring hanger seems to complete the picture. We show a reproduction herewith.

THE Joseph Dixon Crucible Company sends out from month to month considerable matter pertaining to its graphite and pencil business. The blotters which go out each month are among the most interesting of this advertising. The December blotter shows the Dixon Graphite plant. It could undoubtedly stand alone, but is supported by one of Dixon's pencils. These blotters are not as large as the regular blotter size, but are always convenient for the desk.

A SIXTY-FOUR page pamphlet, 7 by 10½ inches oblong, issued by Clay County (Ill.) *Record*, illustrating the town of Flora, Illinois, is a poor specimen of typography. The make-up is very indifferent, the presswork is bad—some pages being gray and some intense black. The half-tone cuts are printed without make-ready, it being difficult to tell what some of them are intended to illustrate. Altogether it is the poorest specimen of "Souvenir" printing we have run across in a long time.

THE Christmas number of the *Weekly Press*, Christchurch, New Zealand, is an elegant production, filled with beautiful half-tone views and overflowing with enchanting literature. The size is 12½ by 19 inches, and there are over one hundred and eighty pictures. The whole work—letterpress, process engraving, lithography, etc.—was done in the office of the *Weekly Press*, and the work is all of the highest quality and artistic to a marked degree. The colored supplement is a beauty.

STETTNER BROTHERS, Duane street, New York, are on time with their annual calendar—a very useful article for business men. Each page shows the days of one week, with ample space to make memoranda in the panel allotted to each day. The entire calendar for the year is shown on each sheet, and everything has been done to make the calendar extremely useful as well as ornamental. The last sheet shows calendars for the years 1900, 1901 and 1902. The composition and printing in colors are excellent.

A SELECTION of general commercial printing from R. S. Peck & Co., Hartford, Connecticut, shows that their establishment is prepared to

undertake almost any kind of printing that any business man is likely to need. Circulars, letter-heads, booklets, plain or embossed, typewriter letters (imitation)—all are printed in the latest up-to-date styles. Composition, presswork, choice of stock, arrangement of colors—are all chosen with an artistic eye to the final result, which is in every instance a most pleasing one.

A MISCELLANEOUS assortment of commercial printing forwarded by R. S. Cunningham, Moberly, Missouri, is of medium quality in composition and presswork. The announcement of "Guardians' Sale" is poor in composition, spacing, proofreading and general appearance; the program of "Cumberland Presbyterian Church Service of Song and Praise" might have been set by an apprentice in his first year. Much improvement can be made in both composition and presswork on all the samples submitted.

THE Kansas City (Mo.) *Journal* sends out a box containing a corn-cob pipe with a booklet in the shape of a bag of tobacco, sealed and tied with cord, on which is printed "Put this in your pipe and smoke it." The booklet is a well-printed brochure of sixteen pages and cover, setting forth the advantages of advertising in and patronizing the *Journal*, with its large circulation and unrivaled news service. The composition and presswork and the general get-up of the ad. novelty are of the highest class of work in all branches.

FROM Hotel Van Nuys, Los Angeles, California, we have received a copy of the Thanksgiving menu provided by the hotel. The bill of fare is voluminous and of variety sufficient to satisfy the most exacting epicure. Apart from this, the work from an artistic point of view is excellent. The design on the cover, in pale blue and gold, by Mr. Fred S. Lang, is neat and very attractive, and the balance of the program is a fine piece of typography and letterpress printing. The printing-office of the Van Nuys Hotel is up to date in every particular.

A SPECIMEN book of types has been gotten up by the Stone Printing & Manufacturing Company, Roanoke, Virginia. It is a book of 104 pages, about 4½ by 6 inches, printed on good book stock, bound in flexible morocco, with red edges. All the series of types are grouped and named, but we think a number for each line would be much easier for reference. It is much less trouble for a customer to say "use 214" than to say "use 10-point Antique Condensed." The work is neatly gotten up and of convenient size to carry around in the pocket.

JESSE RAY MILLER, Los Angeles, California.—There is no doubt you have done your best with the outfit at your disposal, but you should try and get something more advanced. In your No. 4 sample you should have a stronger rule around the words, "Let it talk for you"; leave out the flub-dub below and let the words, "Our Printing Talks" be a little heavier; then your announcement will be striking. On your envelope a 1-point rule around the reading matter, about 4 by 7 picas in size, instead of the border used, would improve the appearance of the corner-card. The note-head and letter-head are very poor.

THE Sparrell Print, Boston, Massachusetts, is a house that evolves original ideas in advertising. A blotter issued since the election is illustrated with a portrait of President McKinley carrying Uncle Sam on his shoulder, the prominent line of type reading "Uncle Sam Isn't Worried." Another blotter illustrates a stubborn mule being hauled at one end by an energetic coon and hoisted at the other end by another son of Africa, the title below reading "Push and Pull." The work is artistically designed, very well set and excellently printed, colors suitable for the designs being chosen in every instance. They should prove to be good trade-bringers.

THE French Broad Press, Asheville, North Carolina, is a candidate for public recognition as an "art printery." Several specimens of work which have been received therefrom show that an artistic mind is directing affairs in the North Carolinian printery. A booklet recently gotten out for the Ingleside Hunting Lodge, Mocksville, North Carolina, by this house is a very neat piece of composition, excellent arrangement of matter and illustrations, and fine presswork. The stock used is of superb quality and the cover-design is a steel die in bronze green on olive-tinted rough deckle-edge stock. The work from front to back cover is an excellent specimen of the twentieth century letterpress printers' art.

THE Peoria Printing & Stationery Company, Peoria, Illinois, has prepared for the annual session of Mohammed Temple, A. A. O. Nobles of the Mystic Shrine, an elaborate program, the composition, engraving and presswork in many colors being of the highest quality. The engravings have evidently been specially made for the occasion and are very suggestive in their treatment from an artistic point of view. The cover is neatly designed and printed in silver and gold on purple stock, and tied with old gold colored silk cord. Altogether the work is of a character of which the Mystic Shriners may well feel proud, and they will no doubt retain their souvenirs for many years as something above the ordinary in the line of letterpress printing.

THROUGH the courtesy of George P. Hail & Son, general photographers, 175 Fulton street, New York, THE INLAND PRINTER has hanging in its Chicago office one of the finest photographs of New York city ever made. The picture is thirty-eight inches long by ten inches high, and gives a view of the lower part of the city looking from the North river toward the east, showing the piers on the North river front from No. 2 to No. 13, inclusive. The magnificent new sky-scrapers stand out in bold relief and in wonderful contrast to the smaller buildings that have for

years made New York so famous. It is a picture than can well grace the walls of any business office or home, and from a photographic standpoint is a wonderful production. This firm makes a specialty of New York views and has numbers of others taken from different points.

BARNHART BROS. & SPINDLER have issued a specimen book that has, so far as we know, no parallel among specimen books up to date. It is wider and longer than their pony book, but not quite so wide or long as their big blue book. It contains 879 pages, printed on good paper, showing their entire line of manufacture, with price-lists, etc. It contains cipher code and a complete index. It has a valuable communication on estimating for profit from J. Horace McFarland, Harrisburg, Pennsylvania. It also tells a continued story through several of its pages of specimens, but the chief feature of excellence which will recommend it specially to the printer is the fact that a large number of its pages show job type and show it in display form, such as advertisements might be set in, with border, rule, ornament, etc. The book also has a large number of pages devoted to the uniform line roman job faces made by this foundry.

AN ATTRACTIVE BLOTTER.—The advantage of originality and timeliness in what may be termed "topical advertising" is shown by a blotter issued by the French Broad Press, of Asheville, North Carolina. On the upper left-hand corner a few cotton-seed hulls are fastened and beneath is a




BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A simple form of gauge for platen job presses is shown in patent No. 662,047, by G. C. Wollen. It may be attached to the top sheet only, and is adjustable by tightening or loosening a thumbscrew.

The Smyth Manufacturing Company, of Hartford, has acquired another patent, No. 661,763, on its book-cover machine, the inventor being A. I. Jacob. It deals with numer-




Now it develops that cotton will serve as a substitute for wood pulp. The enormous demand for white print paper for the use of daily publications has created a problem of much interest and perplexity. When it is considered that one of the big New York publications, in its Sunday issue, consumes paper containing wood pulp from ten acres of forestry, it does not require much calculation to comprehend complete amputation of the trees from which the wood pulp is made. It develops now that the hull, or pulp, of cotton seeds serves excellently for the manufacture of pulp. It can be produced infinitely cheaper than wood pulp, and experiments which have been made disclose an article so superior that the problem is believed solved.

The Atlanta Journal estimates the value of this by-product of the cotton plant at \$150,000,000 per year at A. H. & J. Co.

Good Printing, Good Paper, and Cotton is King

The importance of printing—good printing—not the cheap, wastebasket kind—is shown by the liberal use of the best by the most successful business houses. The experienced and tasteful printer is the man you need to consult if you want success in your business. The French Broad Press has built up a deserved reputation for first-class work. It gives ideas, carries a full line of the latest and best papers, and its specialty is



**Printing
That
Attracts**

A new full line of stationery and fancy goods, Photo Supplies, Pictures and Picture Frames, and Novelties for the Holidays.

A. H. McQuilkin, Pres.
John Brahm, Manager

PHONE 395

The French Broad Press
Nos. 32-34 Patton Avenue
Asheville, N. C.

short account of the alleged adaptation of cotton-seed hulls to papermaking. The excellent work produced by this printing-house is one of the indications of the great future of the South, for where there is a demand for superior work there is assurance of an energetic business community.

"SPECIMENS OF THREE-COLOR PRINTING" is the title of a book being sent out by the American Three-Color Company, of Chicago and New York. The examples include many different styles of work and show the many uses to which the three-color process can be applied. The pictures which have the first place in the book are book illustrations, and these are followed by excellent reproductions of birds, flowers and other natural objects. Besides these, furniture, clothing, fancy goods, candies, jewelry, canned goods, musical instruments, neckwear, cigars, carpets, harness, lamps and almost any commercial product can be reproduced with startling accuracy. One would hardly believe from an examination of some of the illustrations which show decided blues, yellows, reds, greens or browns that only the three primary colors were used in the production of the pictures. The work is printed on fine enameled stock on one side of the sheet and is bound in a tasty cover, through an opening in which the illustration on the title-page appears. The book certainly ought to bring business, especially from houses that have found it necessary to sell goods by samples sent by agents or by mail. Printed reproductions can now be had, true to life as to color, saving bulky sample-books and the natural expense attending their preparation and distribution.

THE Inland Type Foundry, St. Louis, Missouri, has issued a unique pamphlet or specimen book showing the Studley series of type in medium, extended and condensed faces. The work is printed in black and red and is a combination of two booklets in one—one being printed regular 8vo and the other oblong 8vo, both in one cover. The idea is a good one and shows the type to advantage. The cover is printed in three colors and the booklet is sent out in an envelope printed in four colors and bearing the legend "More Money Makers." Every printer should send for a copy of this excellent piece of work, which was printed by the Meyer-Rotier Printing Company, Milwaukee, Wisconsin. This foundry has also printed a number of letter-heads in the standard-line type for which it is famed, in various colors and on different kinds of stock. The collection is artistic from every point of view and is enclosed in a portfolio of rough gray stock, with lettering in white and dark blue—the design being both neat and attractive. The cost of this portfolio, entitled "Specimens of Letter-heads," is 50 cents, which is a small price for such a beautiful collection of practical, neat and artistic specimens of commercial letterpress.

ous minor improvements in the machine for the purpose of facilitating smooth running. Novel features are introduced for connecting the picker-shaft so as to insure a positive motion.

A novel form of ink fountain is that patented as No. 661,737 by J. S. Doheen. It has a perforated cloth bottom through which the ink is fed.

Oscar Roesen, in patent No. 660,970, assigned to the Hoes, describes an improved form of printing-bar for web printing machines. In order to prevent smutting of the printed sheet in turning the bar, raised portions are placed on the bar so that the friction may come on the margin between the printed pages.

A process of longitudinally folding and inserting printed webs is the subject of patent No. 660,726, granted to Henry Hartt, of Chicago. The object of the invention is to take advantage of the fact that a single web will move over a V-former without wrinkling or smutting. Mr. Hartt, therefore, makes his longitudinal folds of the webs singly and then brings them together for the final folding.

An improvement in embossing presses has been designed by Charles Seybold, patent No. 662,099. The invention is particularly designed for embossing presses in which it is very essential that the paper stock shall be accurately fed. He provides a movable platen for holding the forms which shall automatically, after each impression and while the platen is rising, slide the form from under the platen into a position readily accessible to the operative for the adjustment of the paper stock, the plate and forms to be carried back automatically under the platen, and independently and rigidly locked in position for the action of the forms as soon as the platen commences to descend.

A non-slippable quoin has been devised by C. A. Reussen-zehn as No. 661,706. He locks the teeth with a spring catch.

The quoin can be tightened and held in place without any manual adjustment of the catch, and when it is desired to loosen the quoin the catch may be readily held back with the fingers.

Clarence C. Marder has patented a printer's rule, illustrated in patent No. 662,365. It has a round-cornered face, but is rectangular as to body for convenience in locking up. It looks like a good thing, though difficult of manufacture.

The American Lithograph Company has received a number of new patents connected with the new color-printing mechanisms that it is perfecting. No. 661,142 is by C. Grasser, and describes a method of making a zinc tube for mounting on a cylinder, and printing lithographically. A curved sheet of zinc is placed in the cylindrical chamber and fluid metal cast within it, so that the two adhere, the zinc sheet forming the printing surface and the cast portion a rigid backing. By making in this way, a perfect zinc surface is assured.

Edward Hett, of New York, in patent No. 662,862, claims an impression surface or platen for printing-presses having a support of iron, a base of hard rubber, an inner intermediate layer of continuous soft rubber, an outer intermediate layer consisting of pillared or sponge or other openwork rubber, and a continuous facing laying of soft rubber, all integrally connected together.



Photo by George Stark, St. Louis, Mo.

"OH, HOW GOOD!"

A COMPLIMENT FROM HIGH AUTHORITY.

The following, from Sigmund Ullman, one of the best judges of good printing in America, is presented as showing the appreciation he has for THE INLAND PRINTER:

NEW YORK, December 15, 1900.

The Inland Printer Company, Chicago, Illinois:

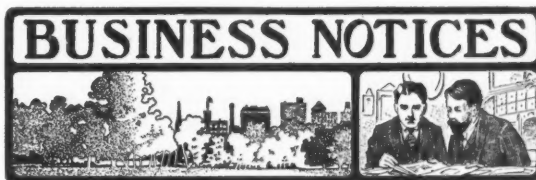
GENTLEMEN,—We wish to compliment you on the appearance of THE INLAND PRINTER, especially the last number. We have on hand a copy of each of the European journals devoted to printing, lithographing and

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allied arts, from which to select those suitable for our advertising. We find that THE INLAND PRINTER outranks all these papers in size, quality and general make-up, and that it is really impossible to make any comparison whatever. The reason for THE INLAND PRINTER's standing among this class of journals is plainly to be seen, since while the European printers' papers strive only to give their readers the facts and news relating to the progress of printing, and that in a most meager way and in the cheapest manner, THE INLAND PRINTER is in itself an exponent of the progress of the art, and may well serve as a model for the most ambitious printer. Respectfully yours,

SIGMUND ULLMAN COMPANY.

Coming from such a source, an expression of this kind is certainly gratifying to the publishers of the magazine. It is not customary to publish letters of this sort, although many of like character are received, but our readers will pardon this presentation, as it so thoroughly voices the sentiments of others who know what THE INLAND PRINTER is and what good it is accomplishing for the benefit of the craft at large.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE "POST OLD STYLE."

The enormous success of the Post Old Style must be very gratifying to the American Type Foundry Company, which has recently issued a broadside specimen of the three series (Post Nos. 1, 2, and Italic), in connection with striking half-page college ads. of the *Saturday Evening Post*, using effectively the lines "Strenuous type, Strenuous ads., Strenuous printing." Several pages of this popular letter are shown in this issue. The type can be had at any of the branches of the company.

REMOVAL NOTICE.

The Arabol Manufacturing Company, favorably known to our readers for its excellent pastes and glues for the use of printers and binders, has removed its offices to the ground floor of 155 William street, on the southwest corner of Ann street, New York. Its new and commodious quarters in the busiest trade center of the world have already added quite a number of customers to the great circle of the company's patrons, and we may say with it, "once a customer, always a customer," as it has become a by-word with the company that "its goods are all that they are claimed to be."

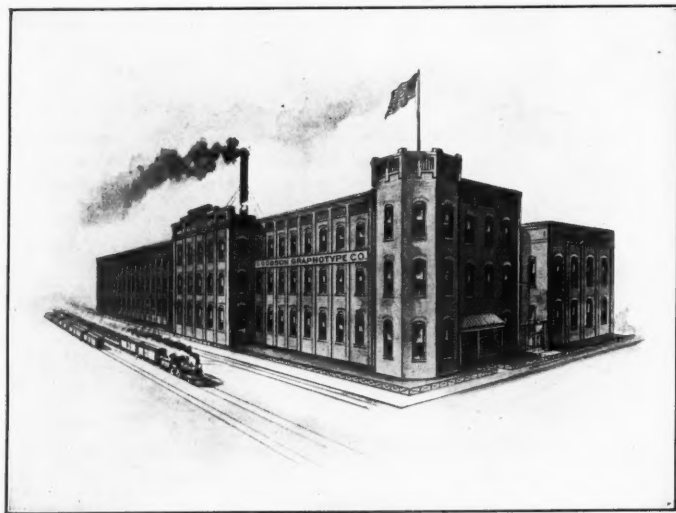
NEWSPAPER FOREMEN AND PUBLISHERS.

The very best composing-room equipment is that of the *Evening Star*, Washington, D. C. It is as nearly as possible all wrought iron and brass, space-saving, labor-saving, handsome and indestructible. Wanamaker's *North American* is to be housed in a splendid new building in Philadelphia, with a new plant. The foremen and engraver of the *North American* journeyed to Washington, recognized the superior merit of the *Star* equipment, and have placed an order for a duplicate of it, but on a larger scale. Both equipments are made by the F. Wesel Manufacturing Company, 82 Fulton street, New York, under the personal supervision of Mr. F. Wesel, who has unequalled experience and ability in this line of work. The *North American* equipment will contain two double-roll Wesel self-inking self-feeding proof presses — practically four

proof presses — sixteen Wesel Linotype slug cutters, a Wesel Linotype saw table, a Wesel Linotype power brush table, while the photoengraving department will have a Wesel routing machine, saw and trimmer and Daniels planer, all with direct-connected electric motors. The stereo department has a Wesel power matrix dryer, drying a matrix in fifteen seconds. The F. Wesel Company caters specially to the wants of newspapers, and constant study and practice have given it preëminence in this large field.

THE GOODSON GRAPHOTYPE.

Frequent references have been made in our columns to the Goodson Graphotype, and we have just learned that the machines which the Goodson Graphotype Company has had under process of manufacture for the past year have progressed to such a point that it recently became necessary for



GOODSON GRAPHOTYPE COMPANY'S FACTORY, THOMPSONVILLE, CONN.

the company to install its manufacturing plant in a larger establishment than the one occupied by it at 14-16 Morris street, Jersey City.

The factory buildings formerly occupied by the Lozier Manufacturing Company, at Thompsonville, Connecticut, were found to be admirably suited for every purpose, and negotiations were concluded which resulted in the company acquiring possession of that property.

The buildings are of brick and stone and were built in 1896, and are of the modern slow-burning mill construction type, fully equipped in every particular, including the most modern heating system, steam and electric power, the amplest provisions against fire, including the Grinnell automatic sprinkler system, modern frost-proof hydrants, fire doors and a reservoir of 100,000 gallons capacity — a reserve water supply.

The office and main building is of three stories, 40 by 200 feet, with a floor space of 24,000 square feet, and the pattern-shop, grinding-room and smithy of two stories, 60 by 100 feet, with a floor space of 12,000 square feet. The engine-house, boiler-house, coal sheds, oil-house and shooks are all separate buildings.

The plant is provided with all the modern appliances of an up-to-date manufacturing establishment, and with the facilities at its command it is expected that the company will offer the Graphotype machines for sale at an early date. The offices at 13-21 Park Row, New York city, will be retained as sales-rooms.

ECONOMIC AUTOMATIC FEEDING MACHINES.

We call the attention of our readers to the advertisement of the Economic automatic feeding machines on pages 688 and 689. Contrary to the opinion of many otherwise well-posted printers, the automatic feeding of paper to printing-presses and other machinery is no longer an experiment, but has been successfully accomplished for several years with the machines manufactured by the Economic Machine Company, of New York, which has employed a large corps of trained and expert mechanics, and it has expended large sums of money to produce a perfect automatic feeding machine, and conclusive evidence that it has been successful is shown in the fact that many of the best printing plants in this country are completely equipped with the machines, while many others partially equipped are constantly receiving additional machines. The American Book Company, of New York, has these machines attached to every printing-press and folding machine in its establishment — thirty-three altogether. Ginn & Co., of Boston, have purchased over thirty; *McClure's Magazine*, in New York, twenty-four; the *Ladies' Home Journal*, of Philadelphia, is just now attaching eighteen additional machines in its pressroom, and several more attached to folding machines. Recent large purchasers are the United States Government at Washington; Jenkins & McCowan, New York; Jersey City Printing Company; the Mershon Company, Rahway; Eclectic Press, Cincinnati; Crowell & Kirkpatrick Company, Springfield, Ohio; Berwick & Smith, Norwood, Massachusetts, and scores of others have purchased from two to six machines each.

Messrs. E. C. Fuller & Co., of New York and Chicago, are the sole selling agents, and they have just issued a new descriptive catalogue of their machines, which is a most excellent piece of work. It is printed on enameled stock with gray cover in brown and gold ink. Not only a very full description of the machines is given, but several fine illustrations showing the different qualifications of the machines are also presented. One shows

the use of auxiliary truck in loading paper; one gives an idea of the quantity of paper that may be piled on the feeder; another shows the machine attached to a folding machine. The large double-page cut in the center of the catalogue shows the feeder attached to a cylinder press, giving the method of operation. A cut presenting the feeding machine attached to a ruling machine is also one of the illustrations. Testimonials are given from some of the most prominent printers and publishers in the country, and a list of purchasers occupying two pages of the catalogue is good evidence that the machines are working satisfactorily.

QUICKLY RECOGNIZED.

As an illustration of the enterprise and up-to-dateness that marks the management of the American Type Founders Company, reference to its most recent achievement is pertinent. After the *Saturday Evening Post* began the use of its now famous old-style lettering for headlines, each heading being specially drawn by an artist, the company quickly recognized the possibilities of such a type-face. Permission was secured from the Curtis Publishing Company, designs were made by the *Post* artist, Mr. E. J. Kitson, and the "Post Series" appeared in type. Advertisers at once adopted it for their announcements, and today the "Post" type may be seen in almost every magazine and newspaper with any pretensions to typographic excellence. It is in three series (Nos. 1, 2, and

Italic), and deserves consideration from both advertisers and printers, being well adapted to their special needs. The "Post Series" appears elsewhere in this number.—*Profitable Advertising.*

BRONSON'S MACHINERY WAREHOUSE.

Readers will notice in this issue that the advertisement of the Bronson's Printers' Machinery House has been increased to a full page. This has been made necessary by the largely increased number of presses that is being turned out by this establishment. Not only have the facilities been increased for repairing, but receiving, shipping and all other details have been greatly improved. Especial attention is called to this list, in which will be found a number of very fine machines. Presses are set up on the floor, belt attached and a person desiring to buy can come in personally or send some representative to look the machine over. If it is not as represented it need not be bought. Even if it is examined in this way and does not prove satisfactory it can be returned, as the absolute guarantee of the house follows every press. This is a plan which the firm has found most satisfactory, and it is meeting with the approval of purchasers of this kind of machinery in every part of the country.

WANT ADVERTISEMENTS.

We will receive want advertisements for *THE INLAND PRINTER* at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photographed cards. You need it, if you're interested. **OTTO KNEY**, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to **J. CLYDE OSWALD**, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. **THE INLAND PRINTER COMPANY**, Chicago.

COMPLETE FILE INLAND PRINTER, 1890 to 1900, inclusive, for sale; won't sell single copies. **MUNN**, 413 Fulton street, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by *THE INLAND PRINTER*, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. **THE INLAND PRINTER COMPANY**.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. **THE INLAND PRINTER COMPANY**.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of *THE INLAND PRINTER*. 150 pages; cloth, \$1.50, postpaid. **THE INLAND PRINTER COMPANY**.

EMPLOYING PRINTERS' PRICE LIST, new edition, improved, 75 cents, two \$1; 1,000 sold in 1900. **DAVID RAMALEY**, St. Paul, Minnesota.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from *THE INLAND PRINTER*. 10 cents. **THE INLAND PRINTER COMPANY**.

"**IT'S ALL IN THE MAN**" is a new-century booklet that points the way to success; 15 cents in stamps. **WRIGHT**, Electric Printer, Buffalo, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by **THE INLAND PRINTER COMPANY**, Chicago and New York.

PRINTERS' TRADE SECRETS—Photoengraving, zinc etching, chalk plates, simple process on common stove zinc; transfer process, embossing, inkoleum, colorwork, padding glues, printers' varnish, tint grounds; many other processes, etc.; illustrated; 50 cents; contents for stamp. **A. GAINES**, Mendon, Michigan.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of *THE INLAND PRINTER*. 100 pages; cloth \$1, postpaid. **THE INLAND PRINTER COMPANY**.

"**SOME ADVERTISING THAT ADVERTISES**," the progressive printer's book of design, color and text for self-advertising; few to close out, 25 cents. **WRIGHT**, Electric Printer, Buffalo, New York.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blot-ters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE NINE-HOUR DAY WAGE CALCULATOR—Shows amount due for 1/4 hour to full week, by quarter hours, at wages ranging by quarter dollars from \$1 to \$25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, \$2, postpaid. **THE INLAND PRINTER COMPANY**.

TYPOGRAPHIC STYLE-BOOK—All about capitalizing, punctuating, abbreviating, compounding, spelling, tabular matter, make-up and kindred things; 76 pages, indexed; leather, 50 cents. Specimen pages or books by addressing **UNIVERSITY PRINTING COMPANY**, Bellevue, Nebraska, or your nearest typefoundry.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD INVESTMENT—An investment of \$1,500 to \$2,000 in a profitable and successful publishing and printing business will secure the purchaser a position as editor and manager at a good salary, and the active control of the business; this proposition will bear the closest investigation; do not write unless able to carry out your end of the proposition; for a young man looking for a desirable opening this will prove a great opportunity. Address for particulars **J 85**.

A RARE BARGAIN—An old-established printing-house, with complete bindery outfit, doing over \$1,000 per month, located in small city of central Ohio; will sell cheap, terms reasonable; for full particulars address **J 41**.

A RARE OPPORTUNITY—Two young men having come into the possession of a large printing business desire to take in as a partner in the business a man having a practical knowledge of the same, who would be willing to put into the business \$10,000 and take an active part in it; the business comprises job-printing office, book bindery, lithographing plant and stationery and book store, and is one of the largest and best equipped in New York State; has done over \$100,000 worth of business in a year; established 75 years; if desirable partner is not found the business will be for sale. **J 71**.

BIG CHANCE—A first-class book and job-printing business for sale; good city in Michigan; everything modern and up to date; business has netted \$2,000 per year for the past 5 years and can be made to do considerably better, as no soliciting has been done; office has splendid patronage; books open to inspection; best of reasons given for wishing to sell; buyer must have at least \$3,000 in cash, reasonable time on balance; if you have not got the money and don't mean business please don't answer. **J 75**.

FOR SALE, CHEAP—Controlling interest in large incorporated printing company situated in one of the largest cities of Michigan; good established business. **J 22**.

FOR SALE—First-class book and job plant; 3 presses, paper-cutter, perforator, 5-horse-power motor, belting and shafting; \$2,000 worth of nearly new type, etc.; cost \$5,500, will take \$2,000. **A. BEHREND**, 617 E street, Washington, D. C.

FOR SALE—Model job-office with established cash business; best manufacturing city in Illinois; completely assorted; standard-line type, finest machinery and tools; instalments if desired. **J 81**.

FOR SALE—Newspaper and job office in Ohio town of 3,000 inhabitants; Republican paper, town and county; write for particulars if you have money and want a paying plant; only plant in town. **J 74**.

FOR SALE—One of the best newspaper properties in Iowa; Republican county-seat paper, town and county Republican; first-class and complete equipment; town of 2,000; 2,200 circulation; county patronage; total business annually about \$6,000; cash or cash and good real estate; don't write unless you have a reasonable amount of cash and good security, but a bargain if taken at once; no lease. **J 84**.

HEALTH AND WEALTH—Established paper, job-printing, good business, best plant in county-seat city of 4,000 population; healthful climate, base of Rocky Mountains; \$2,500. **J 16**.

PRINTERS AND PUBLISHERS, GREAT OPPORTUNITY—To lease, a large printing plant in first-class condition, consisting of 11 cylinder presses (Hoe, Miehle and Cottrell), suitable for magazine, book and illustrated work; owner guarantees business \$10,000 yearly; plant now occupying the ground floor in Fox building, Franklin Square, New York city; also complete bindery on fourth floor for sale or to lease. Address **MANAGER RICHARD K. FOX PRINT**, New York.

PRINTING-OFFICE—First-class book and job, can be bought at a bargain; central location, old-established trade, modern office; for particulars address **B. W.**, 30 S. St. Clair street, Dayton, Ohio.

PUBLISHER of evening daily (non-union) in good Southwestern town, 16,000, who has small job-office on his hands but no time to give it attention, wants young printer who can do neat work and understands platen presses to take hold of it; will give the right man half-interest on a thoroughly liberal proposition; good chance for a hustler to get into business for himself; ought to be a man who could solicit jobwork and can jump out onto the street occasionally and get business; chance to learn the Linotype; send samples of work; none but a pusher need apply. **J 10**.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

RARE CHANCE for man with limited capital; 2-press job plant running monthly newspaper; best field for weekly in United States, live and booming town, no opposition; best reason for selling. G. W. HUBBS, Dexter, New York.

THE KIRGATE PRESS, recently established for fine reprints in limited editions, fine bindings, and all bookwork, requests dealers in all materials for this work to send samples with prices to Room 802, New England building, Cleveland, Ohio.

WANTED—A first-class photoengraving establishment at Duluth, Minnesota; population 100,000; no competition; regular employment at once; some capital furnished. Address **DULUTH IMPROVEMENT ASSOCIATION**, Duluth, Minnesota.

\$1,000 for \$1—For \$1 we will send details of four brand-new, easily worked schemes (with handsome specimen of one); can be worked simultaneously; will clear live printer or solicitor in fair-sized town \$500 to \$1,500 in three months; first comers served first. R. BAUR & SON, Wilkes-Barre, Pennsylvania.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Hoe 7-column double, newest pattern, air springs, guaranteed perfect condition; to be replaced by fast newspaper press; price very low if removed before February 15. A. S. GILMAN PRINTING COMPANY, Cleveland, Ohio.

FOR SALE—Nine-point Thorne, without type; good condition; \$285 aboard cars Portsmouth, Ohio. **THE TIMES**.

FOR SALE—Pony cylinder; 6-horse-power steam engine; water motor; bargains. J 20.

HARRIS PRESS, good as new, for sale at a bargain; will trade in on pony or Gordons; for particulars address **THE ENTERPRISE PRINTING COMPANY**, Cleveland, Ohio.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AD-SETTER—Steady position in Chicago office to bright, ambitious, reliable young man (country preferred), with 2 or 3 years' experience; chance of a lifetime to complete trade under A1 printer, and take foremanship when competent; send photo if possible, and specimens, enclosing stamps for return. J 18.

A THOROUGHLY COMPETENT OFFICE MANAGER and solicitor wanted by a modern printing and blank book house in the East; must be a practical man, steady, reliable and a hustler; life position if satisfactory. J 76.

COMPETENT PRESSMAN for medium sized up-to-date job-office in Pennsylvania; cylinder and platen presses, general work; steady; state experience and give full particulars. J 79.

ELECTROTYPE FINISHER—First-class, who is able to take charge of a small, well-equipped shop; must be sober and reliable. J 3.

ELECTROTYPE FOREMAN-FINISHER, capable of handling high-grade work, with thorough practical experience and up-to-date at the trade; one with sufficient managerial ability to conduct a medium size room in a systematic manner and insure the production of uniformly high-grade work; good opening for proficient man; state fully as to past experience, wages expected, etc. J 82.

FORWARDER AND FINISHER—Must understand machine stamping, morocco and cloth full gilt work; address, stating salary expected, **WALES BOOKBINDING CO.**, Hudson, Massachusetts.

MACHINIST-OPERATOR, one fully competent to take care of machine and get best possible results in a one-machine office, Pennsylvania town of 12,000; state salary expected. J 64.

MACHINIST-OPERATOR wanted for three-machine plant; better machinist than operator preferred; state wages expected. **WASHINGTON COMPOSING COMPANY**, Washington, Pennsylvania.

PHOTOENGRAVER—We desire the services of a first-class photoengraver, thoroughly experienced in all branches of the trade and accustomed to the highest class of half-tone work—preferably a man posted in three-color work, but this is not imperative; to a conscientious and reliable man, thoroughly expert at the trade we offer a foremanship with prospects of business interest if connection justifies; excellent opportunity for man of above qualifications. H 82.

RULERS—You can learn to prevent double pens running blind and other points on ruling by sending \$1 to JNO. LOWE, 328 Campbell avenue, Roanoke, Virginia. Reference: Stone Printing Company.

THE FOUR GOOD JOB-PRINTERS WANTED entered the contest and won the \$50 in prizes offered for a type cover-design for the National Printer-Journalist. Full particulars and the winning and other designs shown in the January, 1901, issue. Every progressive printer ought to see these designs. Send 20 cents for a copy. **NATIONAL PRINTER-JOURNALIST**, Caxton building, Chicago.

WANTED—A man to take charge of a composing-room; must be a man of good presence, education and character, a good disciplinarian and have original and up-to-date ideas of display advertising; must also be able to furnish good references as to character and ability. Address all replies to J 5.

WANTED—First-class draftsman familiar with type designing, capable of making good freehand drawings. Address, stating experience and references, J 56.

WANTED—Foreman for press and stereotype departments of morning newspaper; must be a competent man. Address, stating experience and giving references, **THE HOUSTON POST**, Houston, Texas.

YOUNG MAN learn illustrating by correspondence **FREE**. Tuition payable 60 days after position is secured paying \$13 a week. **CORRESPONDENCE INSTITUTE OF AMERICA**, Scranton, Pennsylvania.

SITUATIONS WANTED.

ADVERTISING ARTIST—Young man with character and ability, seeking place with progressive people; thoroughly reliable; working at present. J 23.

AN UP-TO-DATE STEREOTYPYER wants position where responsibility and good workmanship are exacted; competent to take charge. J 55.

ALL-AROUND COUNTRY PRINTER, age 28, now foreman, desires change; up to date, steady, reliable. J 66.

ALL-AROUND JOBBER—Young man, 7 years' experience in country and city offices, job composition and presswork, wishes permanent position in Philadelphia or New England city. J 15.

A JOB FOREMAN, thoroughly familiar with the highest class of catalogue, booklet and commercial printing, and possessing good executive ability, desires engagement as foreman or superintendent with progressive firm who wish to improve the quality of their work. J 65.

A YOUNG MAN, speaking Spanish, wishes to travel for a good house; in Spanish-speaking countries if desired. J 9.

At HALF-TONE PHOTOGRAPHER AND ETCHER, expert and experienced, open for position with reliable firm. J 59.

EDITOR, 15 years' experience, wants to hustle on live news daily. J 14.

FIRST-CLASS FEEDER, capable of doing ordinary cylinder work, wants position; will go anywhere, Chicago preferred; strictly sober. J 48.

FIRST-CLASS MACHINIST-OPERATOR, strictly A1 in both branches, now employed in West, desires situation in East or South; will give good production and expect corresponding wages; also competent as machinist. J 61.

FOREMAN OR SUPERINTENDENT—By up-to-date printer; can handle men, experienced estimator; 12 years' experience as foreman. J 40.

FOREMAN OR SUPERINTENDENT, up to date, progressive, can take complete charge, young man, used to handling publications and advertising matter, also commercial and railroad printing; union. J 21.

FOREMANSHIP wanted by competent all-around printer and up-to-date jobber, now employed in New York city; experienced in all classes of work; best references as to character and ability; union man, single, steady, age 28; will go anywhere in United States. J 58.

GOOD HALF-TONE PHOTOGRAPHER, understands other branches, wants work. J 51.

HALF-TONE PHOTOGRAPHER desires position with responsible firm; large work a specialty; married, sober and reliable. J 70.

JOB COMPOSITOR—Strictly up to date, capable of taking charge; do you want to raise standard of your work in 1901? samples. J 24.

JOB PRINTER, with originality and good executive ability, anxious to better present position, desires situation in Chicago or charge of country office where first-class work is required; 14 years' experience, city and country; unmarried, sober, energetic. J 49.

LADY LINOTYPE OPERATOR, 4 years' experience, desires position; expert in newspaper and bookwork. J 54.

LINOTYPE MACHINIST desires situation; book or news; references; competent and reliable. J 86.

LINOTYPE OPERATOR-MACHINIST desires situation; 5 years' experience, good operator and machinist; sober and steady; references. J 63.

LINOTYPE OPERATOR wants permanent position; swift and reliable; can take care of machines. J 43.

STEEL DIE EMBOSsing MACHINES

THE BLACKHALL MFG. CO., 12 Look Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000
Takes dies up to 2x4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

SITUATIONS WANTED.

OFFICE MANAGER AND EDITOR wants position on weekly paper; experienced, thoroughly practical printer, careful superintendent, accurate estimator; married; at present publishing weekly; free April 1. J 36.

OPERATOR-MACHINIST desires situation; thoroughly competent in both branches; 5 years' experience. H 86.

PRACTICAL ALL-AROUND PRINTER desires situation; over 20 years' experience, 14 years as foreman of pressrooms and superintendent of printing and pamphlet binding establishment; would prefer position in office; salary reasonable. D 1074.

PRESSMAN — First-class, understands book, job and half-tone work, can handle all classes of work and take charge. J 46.

PRINTERS' Employment Bureau, Glens Falls, N. Y., has large list editors, reporters, superintendents, Mergenthaler operators and machinists, foremen, job compositors, pressmen, etc.; employers, write us; terms right.

RULER AND FORWARDER wants permanent position. J 38.

SITUATION — Job compositor; colorworker; designer borders, ornaments, initials; up-to-date display; also job pressman; sober and reliable. J 47.

SITUATION WANTED — By a first-class half-tone etcher or zinc etcher; 10 years' experience. J 42.

SITUATION WANTED — By first-class Linotype machinist; references, book or news; thoroughly competent; East preferred. W. R. F., 214 Second avenue, New York city.

SITUATION WANTED — Linotype machinist-operator, at present holding responsible position in Chicago, would like position in some inland city; climate too severe for family. J 44.

WANTED — Position as cylinder pressman in Boston on book and half-tone work; strictly temperate and reliable. J 7.

WANTED — Position as foreman on afternoon daily; 9 years' active experience; location no object, will go anywhere. J 62.

WANTED — Position running Cox press; 6 years' experience, steady and strictly temperate; can furnish best of references. J 19.

WANTED TO PURCHASE.

WANTED — A Hoe Presto web newspaper press for four and eight pages, six columns; will pay spot cash. Address with particulars and price, J 17.

WANTED to buy a secondhand electrotype plate-beveling machine. J 53.

WANTED — 25 or 30 inch paper-cutter in first-class condition, cheap for cash. W. A. MATTOCKS, Elmira, New York.

MISCELLANEOUS.

A CHANCE TO LEARN THE LINOTYPE in union class; a better course than heretofore offered; write for circular. Address WASHINGTON LINOTYPE CLASS, 636 G street, N. W., Washington, D. C.

A COLD PROCESS STEREOTYPING OUTFIT, \$13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for \$2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

A NEW TYPE MEASURE — No computation; absolutely accurate; it shows at a glance the number of thousand ems in a piece of composition, any measure and size; postpaid, 50 cents; money returned if not satisfactory; agents wanted. F. W. LEAVITT, 51 South Fourth street, Minneapolis, Minnesota.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

CHALK PLATES RECOATED. — One-third cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

LEARN THE LINOTYPE — I can give four or five good printers 8 weeks' instruction in operating the Linotype; 7 hours' daily practice on machines; rates made known upon application. Address C. J. LAVERY, Fort Pierre, South Dakota.

NICKEL-PLATING FLUID — Plates rules, sticks and all metal articles; no battery; anybody can use it; formula 35 cents. C. C. WOOD, Mount Vernon, Iowa.

STOCK CUTS for advertising any business. If you are interested send for catalogues. EARNES, CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

UNCANCELED POSTAL CARDS BOUGHT, printed or written one or both sides. POSTAL SUPPLY COMPANY, 96 Fifth avenue, Chicago.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARKE E. CROWL & CO., Baltimore, Md.



ILLUSTRATIONS. Our Cut Catalogue (four parts) represents the best collection of Half-Tone and Line Cuts for advertising and illustrating purposes in the world. Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded). SPATULA PUB. CO., 174 India Street, Boston, Mass.



WE are the manufacturers of machines for giving printed circular letters the "**COPIED EFFECT**." Attachments for printing from inked ribbons. Disk Covers and Assimilating Inks and Typewriter Ribbons. **ADAMSON TYPEWRITER PRESS CO.** General Office and Factory, Muncie, Ind.

FOR SALE — Cheap, Three Standard Power PERFORATORS

24-inch, with or without feed attachment. Used but little. Good as new.

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IN WINTER

as well as in summer, **R. R. B. PADDING GLUE** gives the best results. It is strong, flexible, and does not become sticky in damp weather. 16c. per pound.

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Sharpen or whet your Paper Cutter Knife without taking it out of the machine with **Hoerner's Little Wonder Sharpener**. It saves trouble, time and money. Price, \$3; cash with order, \$2.85; by mail, 30c. extra. Descriptive circular and testimonials on application. For sale by all dealers, or by the inventor, **J. S. HOERNER, HIGHLAND, ILL.**



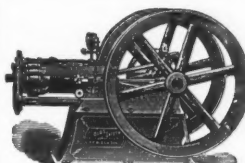
**ST. LOUIS
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**Dixon's - - - -
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Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

For moulding and polishing
**JOSEPH DIXON
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**"OLDS"
Gasoline Engines**

Are simple, economical and reliable. Especially adapted for running power in printing and manufacturing institutions.

SEND FOR COMPLETE CATALOGUE

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Factories, Lansing and Detroit.

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The VAN BIBBER ROLLER CO.

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**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868, Cincinnati is sufficient address in writing or shipping.

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THIS BEAUTIFUL BOOK is $8\frac{1}{4} \times 10\frac{1}{4}$ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once. **Price, \$10 net.** Express prepaid.

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Howard and 22d Sts.....St. Louis, Mo.

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Special Glues for Bookbinders
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Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.

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The Inland Printer Flexible Razor-Tempered Overlay Knife.

is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

THE INLAND PRINTER CO.

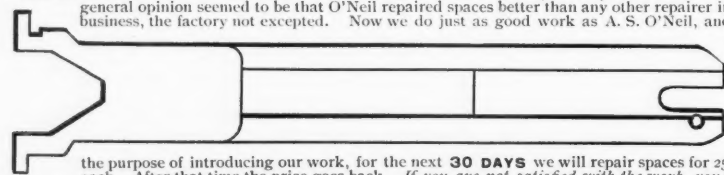
116 Nassau St., New York.

212-214 Monroe St., Chicago.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

SPACE BANDS REPAIRED, 25 CTS. EACH.

During a recent trip through the East, at every office we visited the general opinion seemed to be that O'Neil repaired spaces better than any other repairer in the business, the factory not excepted. Now we do just as good work as A. S. O'Neil, and for



the purpose of introducing our work, for the next **30 DAYS** we will repair spaces for 25 cts. each. After that time the price goes back. If you are not satisfied with the work, you need not pay for it. **LOS ANGELES SPACE BAND CO., Los Angeles, Cal.**—Be sure and put on P. O. Box 699.

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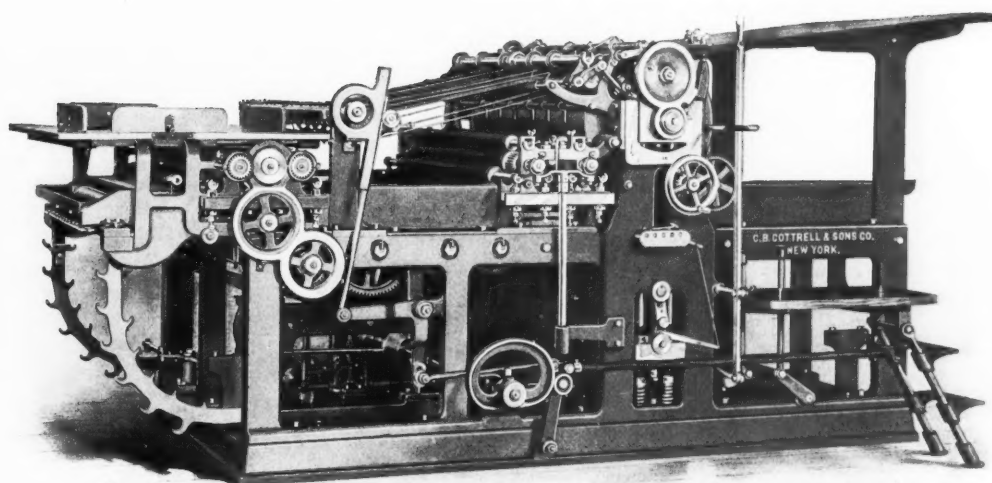
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Electric Lighted.

Famous Train of the World.

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Where Do You Get Off?

You can get off the Empire State Express train any time, but you will be worth more to your family if you get off when it is standing still. It's a great thing to know when to get off; in fact, if you care to keep on living, you must regulate your going and stopping with the schedule of trains.

Now there is another railroad on which you travel that is much the same as this in the matter of getting off and on. Your printing press carries you toward prosperity, but it is scheduled to stop when your competitors, with a more modern press, can underbid you. Then it is time for you to get off—to change presses. Cling to your old press, and you will have to jump while it's running you into debt. You will be lucky to get off with a few financial bruises. Delay long enough and it will be a broken credit, and not a leg to stand on.

Don't you think it wise to take account of stock just now? Consider how little your old press can do for you today, and then find out what the Cottrell 1900 Model, New Series, High-Speed, Four-Roller, Two-Revolution Press can do for you.

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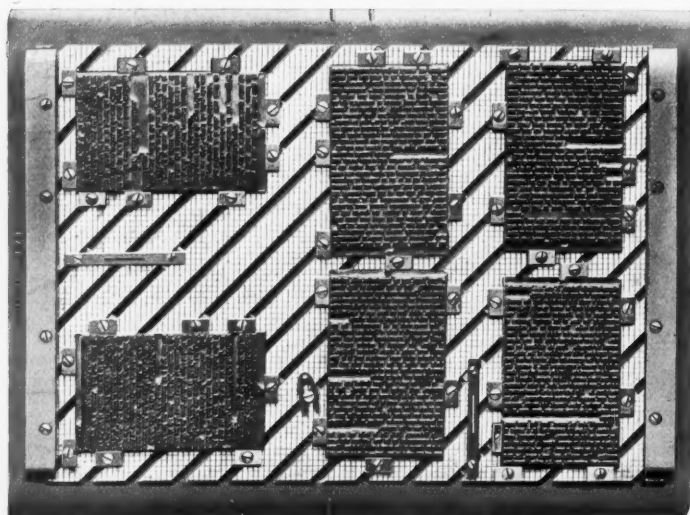
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279 Dearborn Street, Chicago, Ill.

Another Wesel Success

WESEL *Patent* IRON GROOVED BLOCK

PATENT ISSUED NOVEMBER 13, 1900.



AFTER building up the most extensive business in the world in Mahogany, Iron and Sectional Blocks, we now say that our : : : : : **PATENT IRON GROOVED BLOCK** will supersede them all in establishments which print largely from plates. It meets every requirement of such offices perfectly, and cuts off finally all further expenditures for blocks, chases and locking-up material. It is the greatest economy and the most permanent that has been introduced in pressrooms for years. : : : : :

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Miller Press.
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Standard Fashion Co.
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Toronto Litho. Co., Toronto.
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General Manifold Co., Franklin, Pa. (6).
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Public Printer, Washington.
Brandow Printing Co., Albany.
Patent Record Company, Washington.
Thomas D. Murphy Company, Red Oak, Iowa (2).
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Mutual Label and Litho. Co., San Francisco.
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Erie Litho. Co., Erie, Pa. (2).

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HALF-TONE
SOFTENING
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and PUNCHES**

**For Softening the
Harsh Edges of
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Copper, Electro,
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CHAMBERS PRINTING HOUSE, 16 S. Fifth St., Philadelphia, Pa., writes:
"A reprint job printed by us last week formerly took from 12 to 14 hours making ready. We simply saved 5 hours on it and produced better results. Yes; we know that they are labor-savers."

What Does Five Hours Make-Ready Cost?



F. Wesel Mfg. Co.
82 FULTON STREET, NEW YORK

AGENTS IN GREAT BRITAIN:
PRINTING MACHINERY, LTD., 15 Tudor St., London, E. C.

THE WESEL CO. has introduced more valuable improvements in Printing Appliances than all its competitors combined. It caters specially to the wants of the more progressive, and such concerns can not afford to be without the **WESEL SPECIALTIES** for Printers, Linotypers, Stereotypers, Electrotypes and Photo-Engravers.

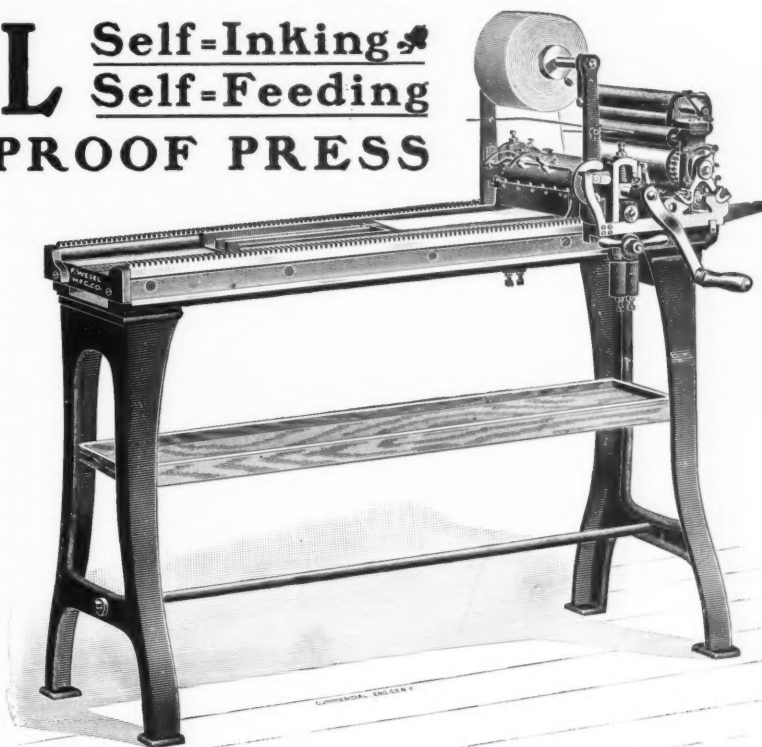
Insist on WESEL QUALITY

The Only Perfect Proof Press

WESEL Self-Inking Self-Feeding Automatic PROOF PRESS

IF you employ two hands for taking proofs you need this press, because you can save the wages (how much?) of one; if you employ four hands taking proofs you have greater need of it, because this press with one hand will easily do the work of four hands on the ordinary proof press—and do it better! Seven years on the market; hundreds are in daily use by the Elite of Printersdom throughout Christendom; this is no experiment; any lad can run it; of extraordinary durability; no user ever abandoned its use or substituted another press for it. **It saves paper,** because the paper used

is automatically adjusted to length of matter—short take, short paper, and vice versa. **It saves wages:** One purchaser, in November, employed four lads taking proofs, two on morning and two on evening edition, paying each \$5 per week. Two lads were laid off—\$10 per week, \$520 per year saved. Can you afford to be without it? Send for pamphlet and list of users.



THE HERALD-SUCCESS SELF-INKING PROOF PRESS is a cheaper press, on similar principles, printing from flat paper, and used on Book and Job Work, Mailing Lists, and for page proofs of newspapers. ***

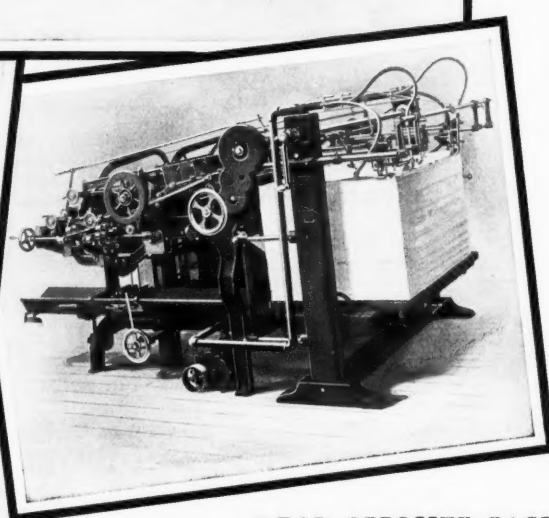
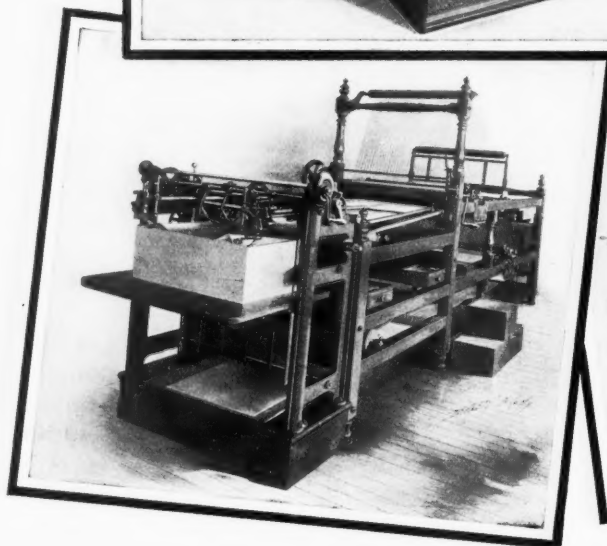
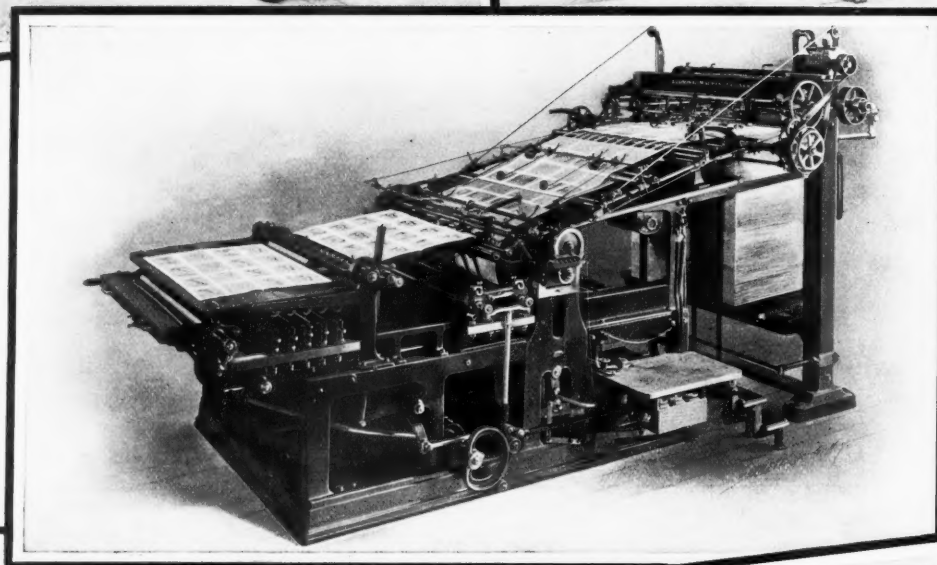
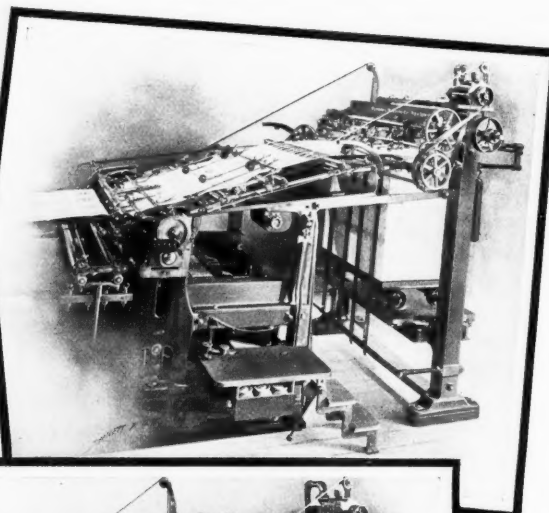
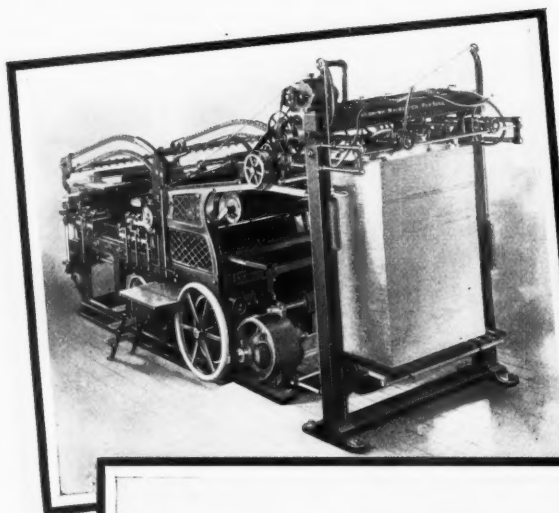
DETAILS— Both styles—web and flat paper—presses are made in 10, 12, 18 and 24 inch widths. The 12-inch and wider sizes take two rolls, and print one or two proofs at each movement as desired. If two proofs are taken at one time, one may be short and the other long, as each roll works independently; a double-roll press is in fact two proof presses in one, at a small additional cost. Each style has covered ink fountain, ductor roller, with vibrating inking cylinder and two form rollers. If short galleys or forms are being proved, a short movement of the cylinder is sufficient—there need not be an inch of unnecessary travel. Impression can be regulated easily and accurately. These presses are mechanical triumphs.

F. WESEL MFG. CO., 82 Fulton St., New York

Agents in Great Britain—PRINTING MACHINERY CO., LTD., 15 Tudor Street, London, E.C.

Manufacturers of a complete line of STEREOTYPING, PHOTO-ENGRAVING and ELECTROTYPING MACHINERY of the most up-to-date character, and all of our own well-known "Wesel Quality"

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



READ OPPOSITE PAGE.

ECONOMIC AUTOMATIC PAPER- FEEDING MACHINES

THESE machines are in successful operation in over two hundred offices in this country and Europe on printing presses, folding machines and ruling machines, many offices having from ten to over forty machines handling all grades of work, from the cheapest advertising circulars to the finest book and color work.

An evidence of the value of the machines from an economical standpoint is that many large printers, that now have their plant completely equipped with the Economic Feeding Machines, began by purchasing one or two on trial, and continued adding machines until every cylinder printing press has an automatic feeder attached. The many years of experience on every class of work, operating machines under all conditions, enables the manufacturers to offer in the "Economic" machines that embody all the latest improvements and are a recognized standard of excellence in the automatic feeding of paper, and moreover are the result of their own invention, being neither an experiment nor imitation. The stopping of the press, tripping of the impression, detection of any variation in register or imperfect sheets advancing to the grippers, and the prevention of a "batter" to the plates is absolutely controlled by simple devices that work automatically and require no attention after they are once properly adjusted and the press started. If desired, on very small runs the press can be fed by hand simply by unlocking the counterbalanced tape frame and swinging it back, the work of less than two minutes, leaving the feedboard of the press free and clear.

The fact that these machines can be attached to any cylinder printing press, folding machine or ruling machine, and will give an increase in production of from 15 to 25 per cent, insure perfect register, reduce wastage to a minimum, and permit the operation of the establishment day or night on the most economical basis, must surely appeal to every progressive printer or bookbinder, and we are prepared to demonstrate the fact.

Send for catalogue, giving full description of the machines, and testimonials from many of the leading printers and binders.

E. C. FULLER & COMPANY,

Chicago Office, Fisher Bld'g, 279 Dearborn St.

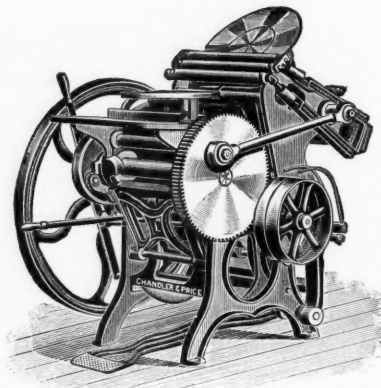
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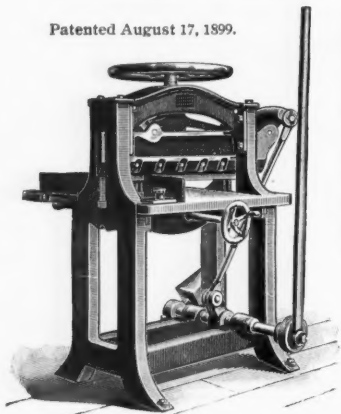
OVER 13,000 SOLD IN FOURTEEN YEARS
AND EVERY PRESS GIVING THE
BEST SATISFACTION.



—YOUR DEALER WILL TELL YOU ALL ABOUT IT.—

THE C. & P. GORDON RECEIVED THE "GRAND PRIX" AT THE PARIS EXPOSITION.

Patented August 17, 1899.



Chandler & Price Paper Cutter

Built from new designs by scientific methods. It has ample metal, properly distributed to withstand strains. Being perfectly counterbalanced, it works quickly and with the minimum of effort, the back gauge and clamp interlock clamping as narrow as one-half inch. The fingers of the clamp have a broad surface to avoid creasing the stock. All gauges are accurately squared with the knife. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for book trimming or squaring small work. All parts are strictly interchangeable, and accurately fitting replacements may be ordered by number.

SPECIAL FEATURES:

Interlocking Gauge and Clamp. Divided Back Gauge.
Quick Action. Great Strength. Absolute Accuracy.
Interchangeable Parts.

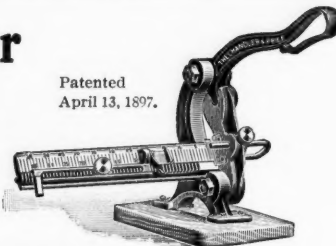
YOUR DEALER WILL TELL YOU ALL ABOUT IT.

THE C. & P. PAPER CUTTER RECEIVED THE "GRAND PRIX" AT THE PARIS EXPOSITION.

Chandler & Price Lead and Rule Cutter

Being a radical departure from old styles, this cutter embodies several valuable features. The bed is nearly vertical, but inclined slightly backward, with a raised guide along its lower edge. The lead or rule rests on edge and assumes its position by gravity, assuring a square cut. The guide is accurately graduated to twelve-point ems and numbered to five-em lengths. The gauge is reversible for cutting leads longer than the bed, and fitted with a latch to engage the slots of the guide. A thumb-screw holds the gauge for odd lengths. Gauges 14 inches; 0 to 85 ems.

Patented
April 13, 1897.



YOUR DEALER WILL TELL YOU ALL ABOUT IT.

MADE BY THE

CHANDLER & PRICE COMPANY
CLEVELAND, OHIO, U. S. A.



JUERGENS BROS. CO.
ELECTROTYPERS.
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ESTABLISHED 1882
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SKETCHES &
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CHEERFULLY
FURNISHED

GOLD MEDAL awarded Hempel at 1900 Paris
Exposition for **BEST QUOINS ON EARTH.**

If You Want the GENUINE
HEMPEL QUOINS
== Note these points ==



that prevent Slipping, and which are found only
 on the **GENUINE HEMPEL'S IMPROVED**
QUOINS, and which are marked "**IMPROVED**,"
 as in above cut, and *not otherwise.*

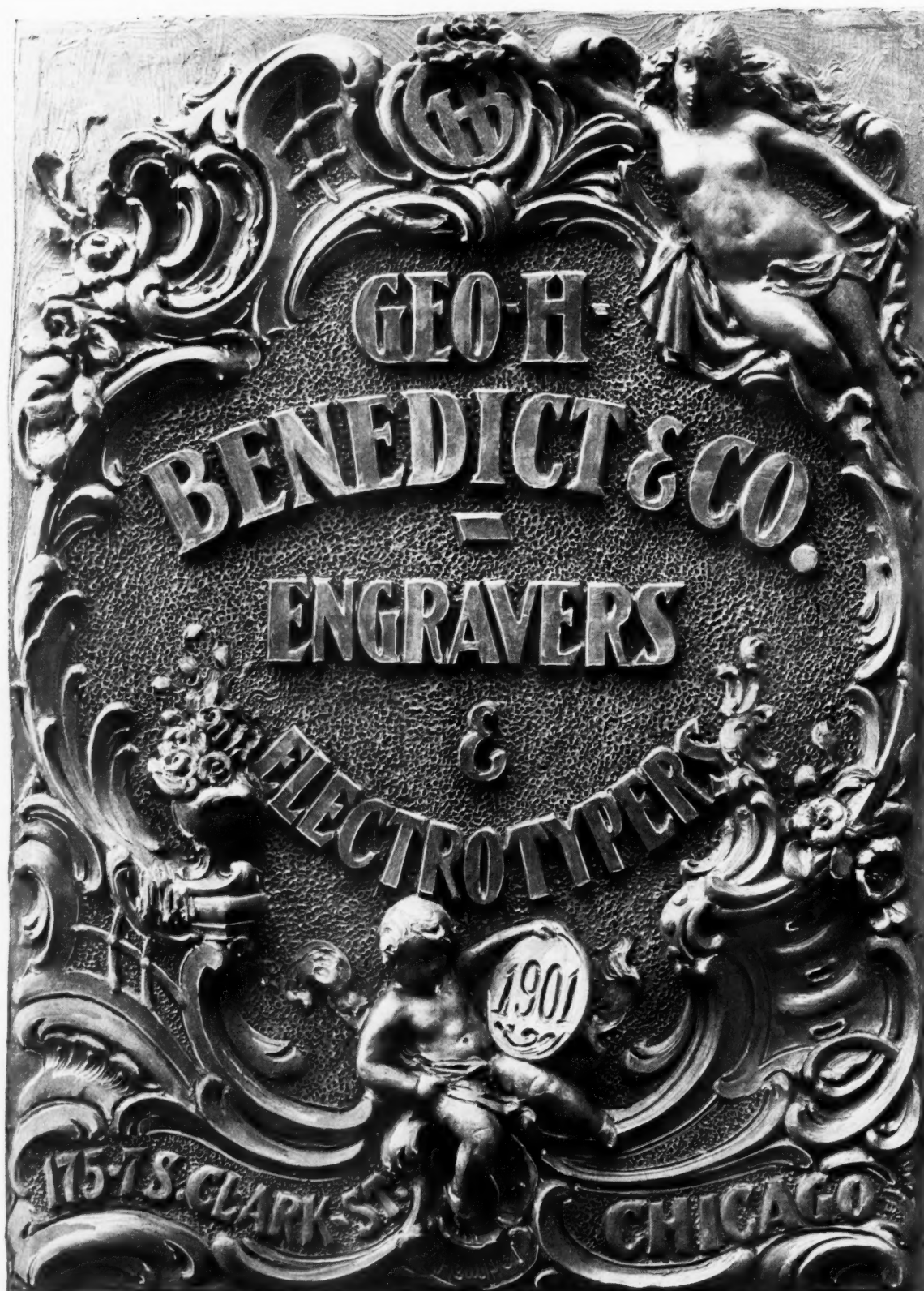
BEWARE of Quoins marked Hempel which are
not made by Hempel and are intended to deceive!
 The Genuine are made only in **Buffalo, N. Y.**
 and *nowhere else*, and **ARE SOLD BY ALL**
DEALERS IN PRINTERS' MATERIALS.

ALWAYS IN STOCK
AT ALL OUR BRANCHES

FOR LIST OF
 BRANCHES SEE
 INLAND PRINTER
 DIRECTORY

Chandler & Price
Presses^a and Paper Cutters

AMERICAN TYPE FOUNDERS
COMPANY



**We Wish You
A Happy New Century
and your share of the
Progress *and* Prosperity
it will bring**



I T will be our aim, as here-
tofore, to contribute our
best efforts towards the
progress in the manufacture of
P R I N T I N G I N K S
for every system of printing



Sigmund Ullman Co.
Printing Ink Makers

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*Factories: 146th Street and Park Avenue
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SEND FOR OUR NEW
SAMPLE BOOK OF

VELLUM AND SATIN TINTS IN FIFTEEN COLORS

MAKING A COMPLETE ASSORT-
MENT FOR BOOKLET COVERS,
ANNOUNCEMENTS, CIRCULARS
AND STATIONERY PURPOSES.

The paper lays flat, the surface is alike on both sides, and is very even, soft and velvety, thus printing nicely in either large or small sheets.

WE CARRY THESE PAPERS IN STOCK
IN 21 x 33, 60-POUND AND 80-POUND.

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::: TURNERS FALLS, MASS. :::

We make No. 1 Wedding Envelope and Cards,
Onion Skin Bond, Centurion Cover, etc.

THIS CUT WAS MADE ON A

CROWN ENGRAVING PLATE

and for newspaper use. Our process is the quickest, the cheapest and the best method of illustrating newspapers. You do the work in your own office on engraving plates that we sell you. A stereotype is made directly from these plates in the ordinary

manner. No expensive plant is required, and the process is within the reach of the average weekly newspaper, as well as the larger papers. It is thoroughly practical; we guarantee results to be satisfactory. Any artist can work on our plates without previous experience and as easily as he can work on paper with pencil.

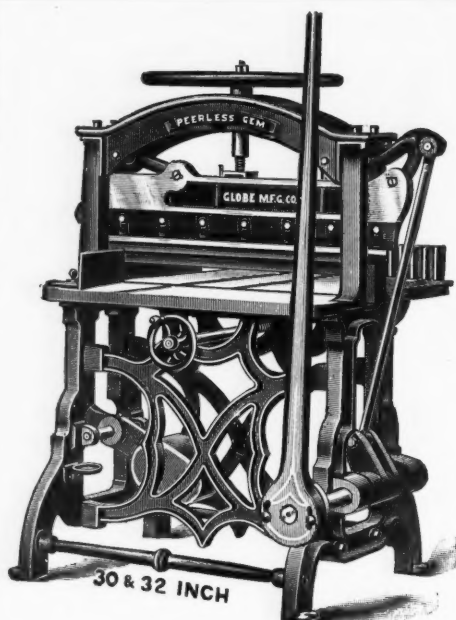
Write us for information and prices. Correspondence with artists and newspaper publishers especially solicited.

HOKE ENGRAVING PLATE COMPANY,
ST. LOUIS, MO., U. S. A.

Patentees and Sole Manufacturers.



The "Peerless-Gem" Paper Cutter Four Sizes



ALWAYS IN STOCK AT ALL
OUR BRANCHES

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table-supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

PEERLESS PRINTING PRESS CO.

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

THIS IS A SPECIMEN OF OUR
Forty-Cent Cut Black

(NO DISCOUNTS—Forty Cents Net.)



It is Black and
Clean Working

You can see that at
a glance

Three Grades of
Softness

of this Ink always
kept in stock

Regarding its other
qualities, it is *dense,*
soft and free-flowing

Dries rapidly when
printed. Some of our
customers claim that
they can send work
to the bindery in three
hours after printing



No Off-Setting
No Slip-Sheeting

It is sold at

Forty Cents

in pound lots
in 100 pound lots
in 1000 pound lots

F. E. Okie Company

MANUFACTURERS OF
HIGH-GRADE PRINTING INKS

Kenton Place



Philadelphia

Ink that Cures the Blues.

You often hear printers say that their pressrooms give them the blues. Everything goes wrong there, they say :

The ink looks oily.

It fills up the half-tones.

It offsets.

It pulls the surface off the paper.

It skins in the fountain.

It won't work smooth without reducing.

In fact, poor ink causes so much of the trouble of the average printing office that most printers would vote by a large majority for a process of printing without ink—if they could get it.

You can't, as yet, print without ink.

But,

You *can* very easily print without poor ink.

You can do this by using Okie's inks.

Users of Okie's inks do n't have the blues over their pressrooms. The pressroom is their money-maker, they say. It is the work of the pressroom that holds their customers and brings new business.

Because—

Their inks always work smooth and clean.

They always look jet black.

They offset less than other inks.

Never pull the surface off the paper.

Never need excessive reducing.

F. E. OKIE COMPANY

Philadelphia, Pa., U. S. A.
Kenton Place.

Printed on Pure White Coated Book.



Made by Dill & Collins, Philadelphia.

Highest Award

PARIS
EXPOSITION
1900

THE WETTER NUMBERING MACHINE

Why do these concerns use "Wetters"?

Bureau of Engrav'g and Ptg., Washington, D.C.
Public Printer, Washington, D.C.
Government Printing Office - Mexico
Government Printing Office - South Africa
The Royal Printery - in Darmstadt
The Royal Hungarian Printery - in Leipzig
American Bank Note Co. - New York City
American Bank Note Co. - Philadelphia
American Bank Note Co. - Ottawa, Can.
Wynkoop, Hallenbeck, Crawford Co., N.Y. City
Carter, Crume Co. - Niagara Falls, N.Y.
New York Cash Sales Book Co., New York City
Franklin-Lee Bank Note Co. - New York City
Rand, Avery Supply Co. - Boston, Mass.
Hamilton Bank Note Co. - New York City
Dunlap Printing Co. - Philadelphia
H. S. Crocker & Co. - San Francisco, Cal.
Stephen Greene - Philadelphia
Robert Gair - Brooklyn, N.Y.
John Sands - Sidney, Australia
Marcus, Ward & Co. - Belfast, Ireland
Armour Printing Works - Chicago, Ill.
Boston Public Library - Boston, Mass.
Dennison Mfg. Co. - South Framingham, Mass.
Gibb Bros. & Moran - New York City
Panama Star and Herald - Panama
Warner Bros. - London, Eng.
Southam & Carey - Montreal, Can.
Argus Ptg. & Pub. Co. - Cape Town, So. Africa
Standard Oil Co. - Cleveland, Ohio
The National Cash Register Co. - Dayton, Ohio
Rand, McNally & Co. - Chicago, Ill.
J. J. Little & Co. - New York
Globe Ticket Co. - Philadelphia, Pa.
Poole Bros. - Chicago, Ill.
The Matthews-Northrup Co. - Buffalo, N. Y.
Stromberg, Allen & Co. - Chicago, Ill.

AND THOUSANDS OF OTHERS.

The only way to number is to do it when you print; both operations at one impression. It opens up a new field for the progressive printer. Every printer should have one. You can number a job in less time than it takes to send it out to

IS USED
ALL OVER THE WORLD

be done. The "Wetter" is used by all the representative concerns in the world, and it is the only numbering machine that can be successfully locked in a form with type to print and number at the same time.

9-10 of the Cash Sale Slips are numbered with the "Wetter."

9-10 of all the numbering machines in use are "Wetters."

All the trouble comes from the other 1-10.

Wetter Numbering Machine Co.

515-521 Kent Avenue

Any Typefounder or Dealer
can tell you more about them

BROOKLYN, NEW YORK

OUR LINE OF

"Perfection"

Wire-Stitching Machines

IS INVINCIBLE

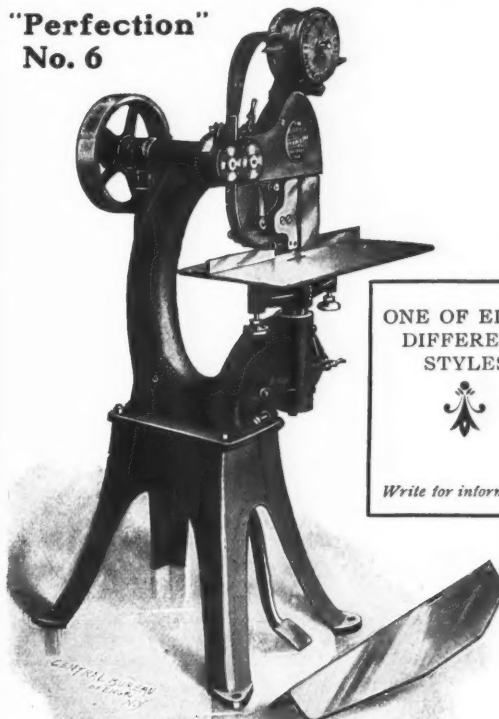
The J. L. Morrison Co.

NEW YORK *** LONDON *** TORONTO

Manufacturers

Headquarters for "PERFECTION" QUALITY
BOOKBINDING WIRE—The Standard of the World!

"Perfection"
No. 6



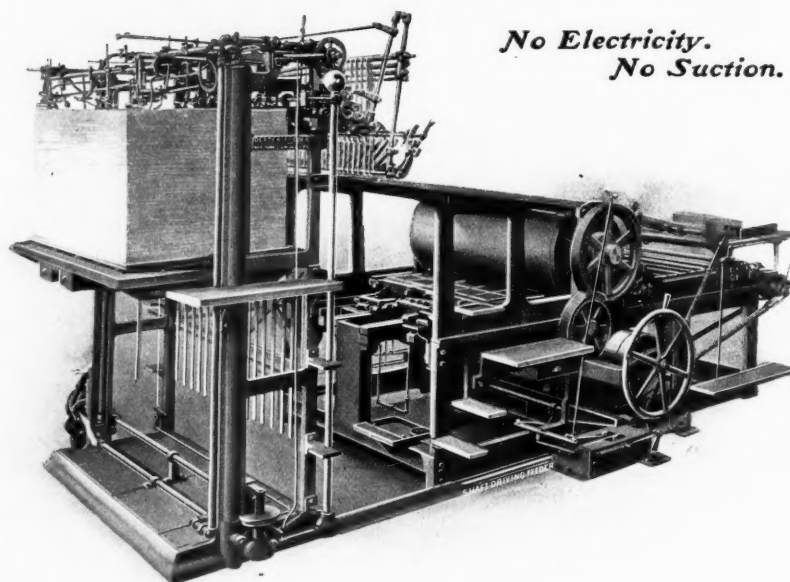
ONE OF EIGHT
DIFFERENT
STYLES



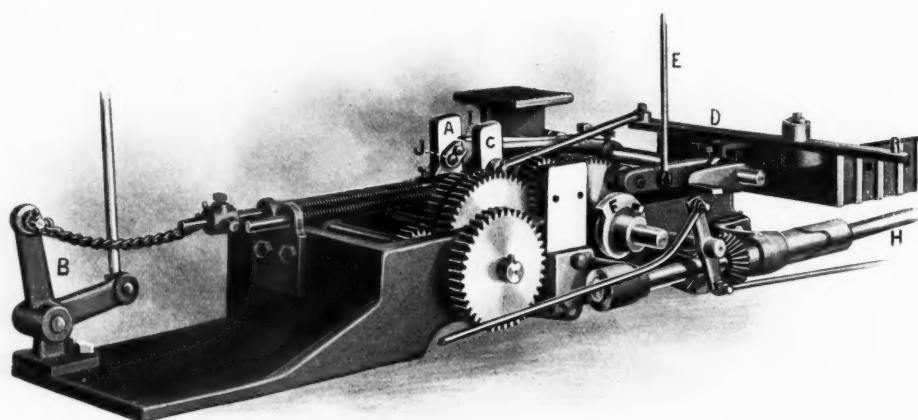
Write for information.

Patented in 1900. Capacity, 2 Sheets to 7/8 Inches.

DEXTER Automatic Paper-Feeding Machines

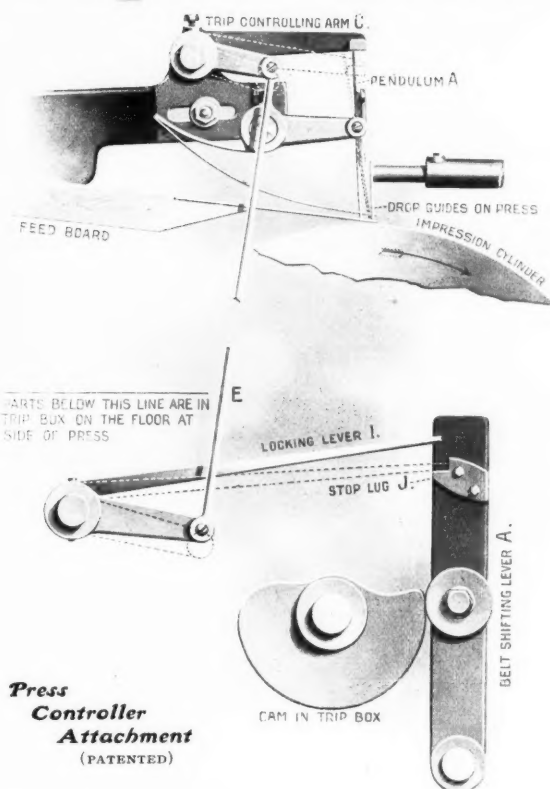


Dexter Printing Press Feeding Machine, showing the Sheet Conveyor Frame folded back to uncover Feedboard.



Combined Driving and Press Controlling Trip Box (Patented). Shaft H transmits power to Drive Feeder (see opposite page).

DEXTER Automatic Paper-Feeding Machines



PRESS CONTROLLER ATTACHMENT

Pendulum A of the accompanying illustration is suspended so that the sheet, in coming to the drop-gauges of the press, moves its lower end about three-sixteenths of an inch. Shaft H can not oscillate unless pendulum A is operated by the sheet being fed. The oscillating shaft H controls through medium of connecting rod E the automatic tripping attachment, and is itself controlled by pendulum A, which in turn must be actuated by the sheet in transit from the feeder to the drop-guides of the press.

We have had over twenty years' practical experience in the production of machinery for handling paper under every conceivable condition.

Our most enthusiastic friends are those who are using our machines side by side with the best makes of other feeders. Ours is the only feeding machine that actually calipers each sheet being fed, and stops the machine before the sheets leave the pile if more than one is advanced at one time.

Ours is the only machine that straightens and squares the sheet being fed, before it leaves the machine.

We dispense entirely with the use of electricity, all of our automatic devices being mechanically controlled.

With our feeder the sheets can be run down to the drop-gauges of the press by power, as the feeder can be run independently of the press.

Our feeding machines have been in use for over five years, more than 250 being in every-day operation.

Our feeding machines are all made under the personal supervision of Mr. Talbot C. Dexter, who was a practical pressman prior to the invention by him of the Dexter Folder.

WRITE FOR DESCRIPTIVE CIRCULAR.

MAIN OFFICE AND FACTORY:
PEARL RIVER, N. Y.

LONDON, 46 Farringdon Street
TORONTO, 28 Front St., West

DEXTER FOLDER CO.

NEW YORK
127 Duane Street

CHICAGO
315 Dearborn St.

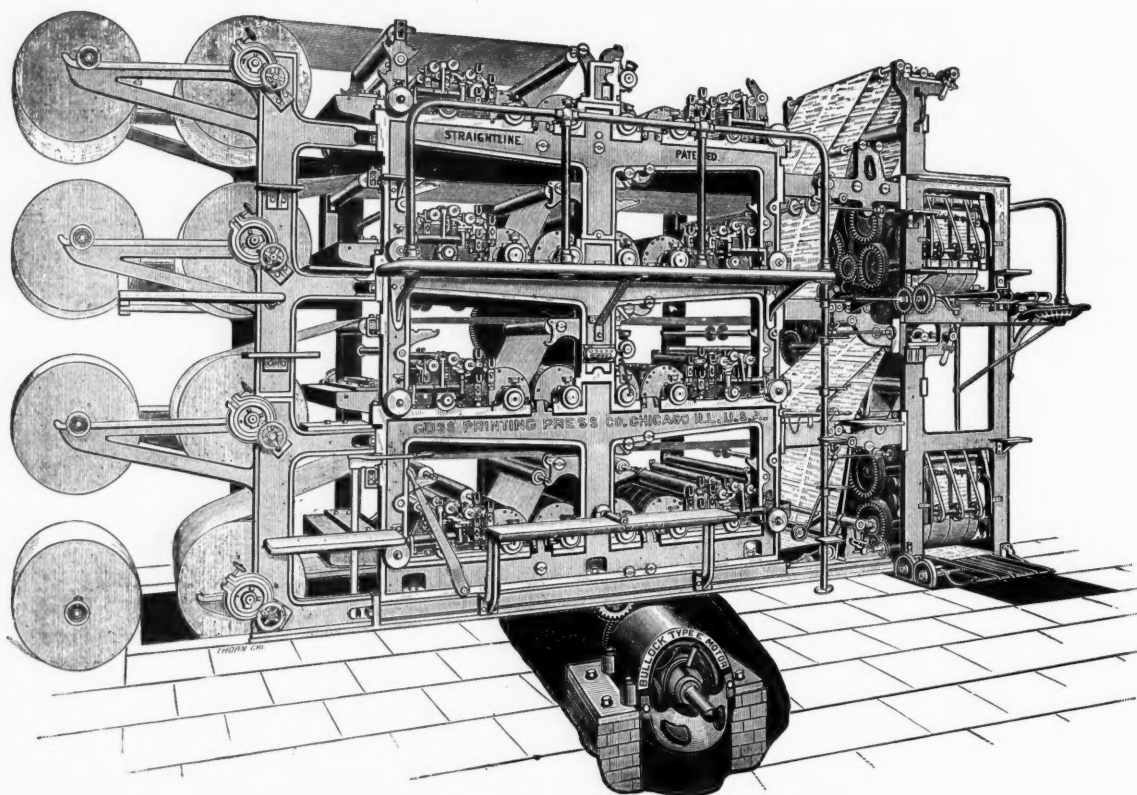
BOSTON
12 Pearl Street

THE
GOSS



And

Patented 4-Deck
Straightline
Newspaper Printing
Folding Machine



HIGHEST AWARD given to the Goss Printing Press Co. on their 4-Deck Straightline Press recently on exhibition at the Paris Exposition.

The only perfect machine that makes any number of pages — without the use of angle bars or turners. There are no complicated parts, everything is clear sailing from start to finish.

STRAIGHTLINE PRESSES are Prize-Winners and Money-Makers.

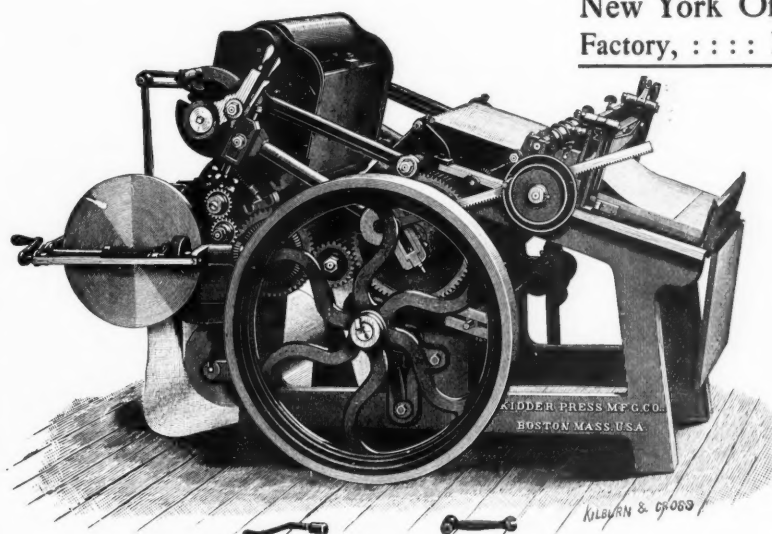
PATENTED AND MANUFACTURED
BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

KIDDER PRESS CO.

New York Office, 150 Nassau St.
Factory, :::: Dover, New Hampshire.



SELF-FEEDING JOB PRESS—Five sizes and styles

Prints on one or both sides.
Numbers, cuts and slits.
Prints in two colors.

The best press for tickets, labels and special work of many kinds.

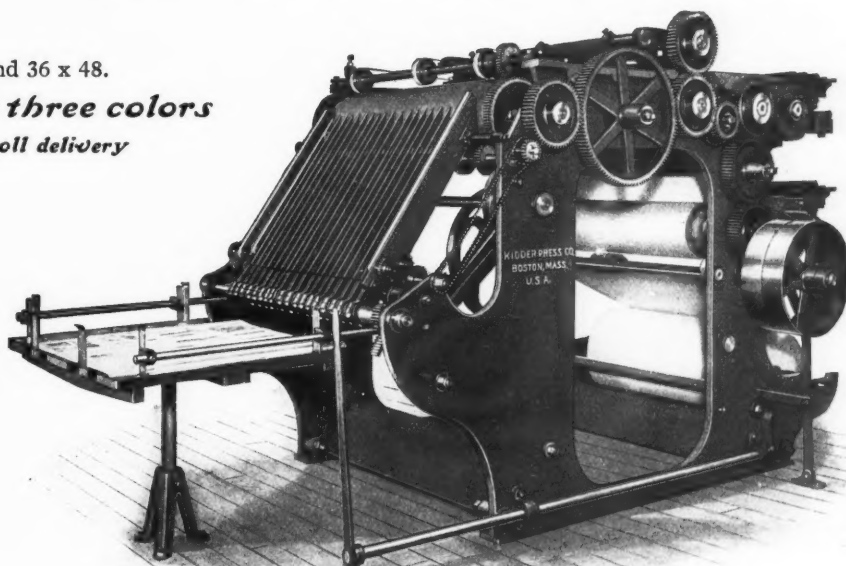
The Combination Rotary Wrapping Paper Press

30 x 40 and 36 x 48.

One, two or three colors

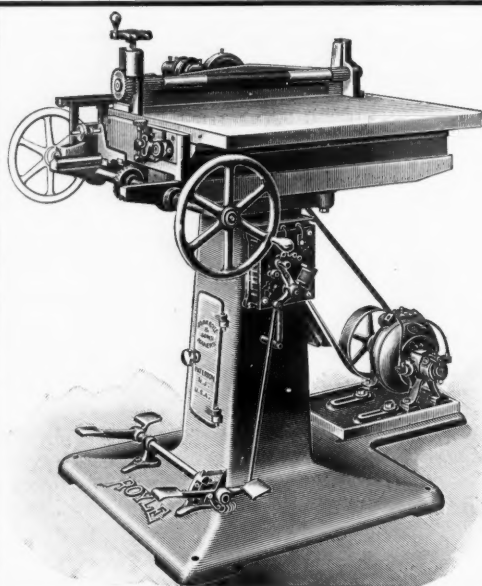
Sheet or roll delivery

The two and three-color presses will print two rolls at the same time, rewinding one and delivering the other in sheets.



GIBBS-BROWER CO.

SOLE AGENTS
150 NASSAU STREET, NEW YORK



We Mentioned Last November

that we are prepared to furnish machines equipped with electric motors, and showed pictures of our Routers so arranged. We now illustrate our 24-inch Beveler, with motor attached. The cut gives a good idea of the way we equip machines of this class. Motor, starting-box and all fittings are of the highest grade.

John Royle & Sons,
Paterson, N. J.

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AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ½ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

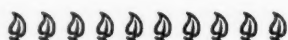
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can be relied on as
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THE HENRY O. SHEPARD CO.

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Long-Distance Telephone, Main 555.

Printers' Rollers

Made by Chicago Roller Co. for
WINTER USE give better
satisfaction than other makes.

ORDER NOW!

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We make a specialty of Out-of-Chicago Orders and
can fill these promptly and satisfactorily.

Write us; we desire to get acquainted with you.

"Nothing Succeeds like—"

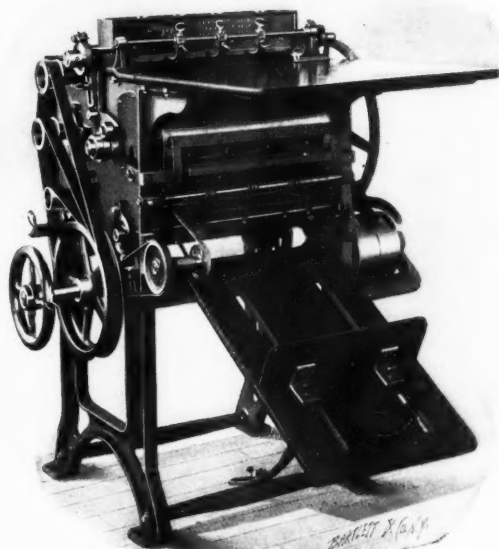
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Because ALL the ink is
preserved until wanted,
and all used AS NEEDED.



We can not fill orders under ten weeks from date received. Printers should bear this in mind when ordering ink "to be put up in G-K Tubes." When our new plant is completed the output will be at least 100,000 one-pound Tubes per week.

THE GERDOM-KELLOGG CO.
ALBANY, N. Y.



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THIS little machine should immediately recommend itself to all printers who are hampered for space, as the feeding and delivery are done on the same side of the machine; even larger shops find a machine of this kind of the greatest advantage, as it can run more accurately on small work than a large one. No printer should be without one. ———— Send for prices and description.

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Manufacturers of

**Bronzing Machines
Dusting Machines
Embossing Machines
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Stone-Grinding
Machines**

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Importers of
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and Packers of Leaf Tobacco.
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THE size of a script letter in a letter or bill head is a matter of individual taste. The above heading is one idea of a neat letter-head. We think it very tasteful. But we engrave Cerotypes in all styles of script and block letters. We furnish sketches free of charge. You are losing something if you do not receive our sets of samples regularly. Send us an order and have your name entered.

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& MERCANTILE
PURPOSES

UP TO DATE DESIGNERS

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In calling MR. SICKELS to take charge of our ART DEPARTMENT, our aim is to elevate the character as well as quality of our work, and we feel confident that with his well-known ability, and our reputation as the LEADING ENGRAVING HOUSE OF THE COUNTRY, the interests of both his friends and our own will be better served than ever before, and we therefore respectfully request a continuance of their patronage, and invite any and all who wish the very highest grade of ART IN ENGRAVING, as typified in the above combination, to favor us with their orders, assuring them that we never were in as good a position to give them high-grade work as now. If in need of ORIGINAL DESIGNS, BOOK ILLUSTRATIONS, CATALOGUE WORK, or anything in the line of PHOTO-ENGRAVING, you will find it to your interests to call on the widely known

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 411-415 Pearl Street & & NEW YORK

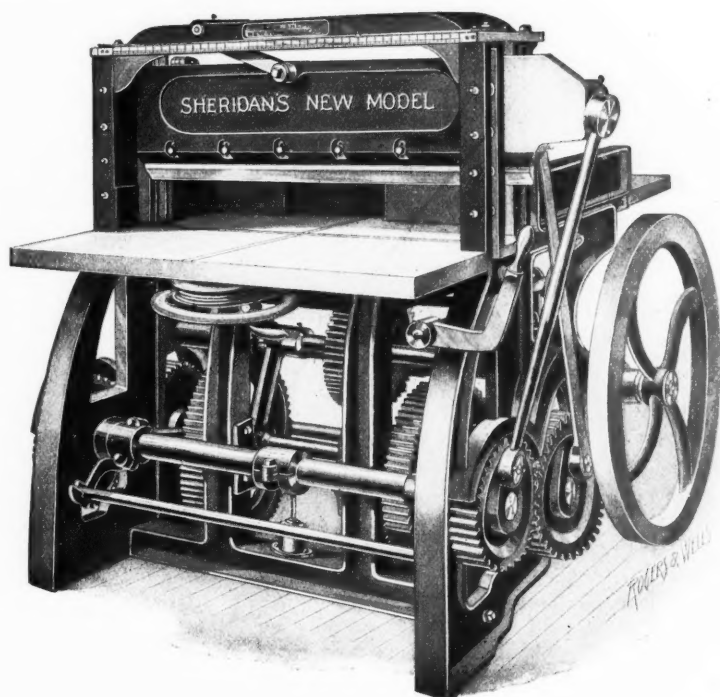
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OF PERFECTION
IN PAPER
CUTTERS
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AUTOMATIC CLAMP, with great clamping power, and special **FALSE BOTTOM** brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

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Noiseless
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Rigid
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Even Cut
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Power
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Speed
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BUILT IN ALL
SIZES
36 to 70 INCHES

KNIFE STOCK AND CLAMP drawn down from both ends. **RESULT---**
Uniformly even cut.

SMOOTH, ROTARY MOTION gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

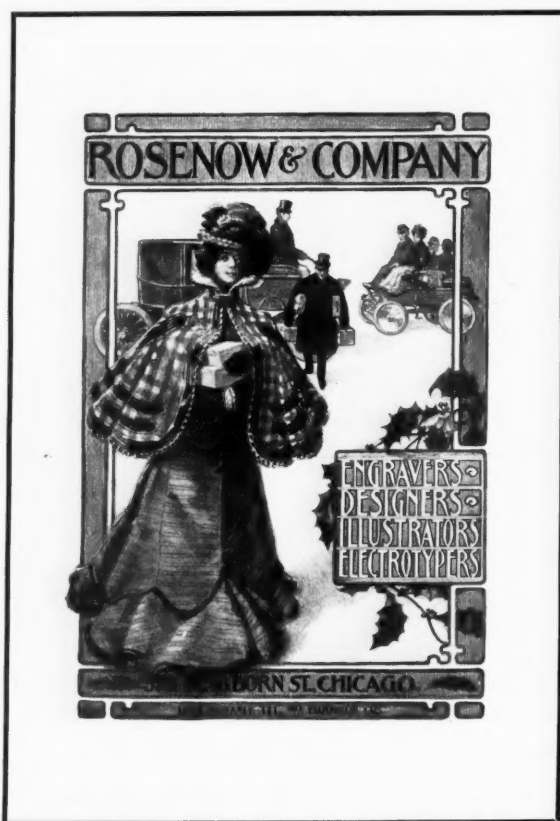
THE QUICK RETURN OF KNIFE is a great feature.

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AND
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(AUTOMATIC MAKE-READY)

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290 Broadway, City:

NEW YORK, November 9, 1900.

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Yours very truly,

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THE SIMPLEX ONE-MAN TYPE SETTER

A Relief— Not a Burden.

The installation of SIMPLEX MACHINES does not add to the publisher's financial burden, because they cut down his pay-roll and thereby become a relief—an assistance in meeting his other obligations, if he has any—a profit-maker all the time. If a part of this weekly saving in pay-roll is set aside, it will meet the easy monthly payments on the machine and never be missed—pay for the machine and leave a profit every month besides.

*Publishers in thirty-two States are proving these assertions.
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"Our operators are setting more type, doing it easier and in less time, and are better able to handle rushes of late copy than were the five compositors who formerly put up our semi-weekly paper."—*B. F. Haines, Independent, Honesdale, Pa.*

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"I have been able to reduce my expenses at least \$30 per week, and am setting more type than when I carried cases on my paper."—*H. F. Rocky, Nebraska Post, Lincoln, Neb.*

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"Although we have not a particularly speedy operator, the Simplex does the work formerly done by four compositors, and gives us much cleaner proofs, something highly satisfactory to us."—*Easton & Masterman, Daily Gazette, Stillwater, Minn.*

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"We are getting out more and better papers * * and are saving in labor bills at least \$10 every week besides."—*Thomas Printing House, Mechanicsburg, Pa.*

Saving \$45 per Month.

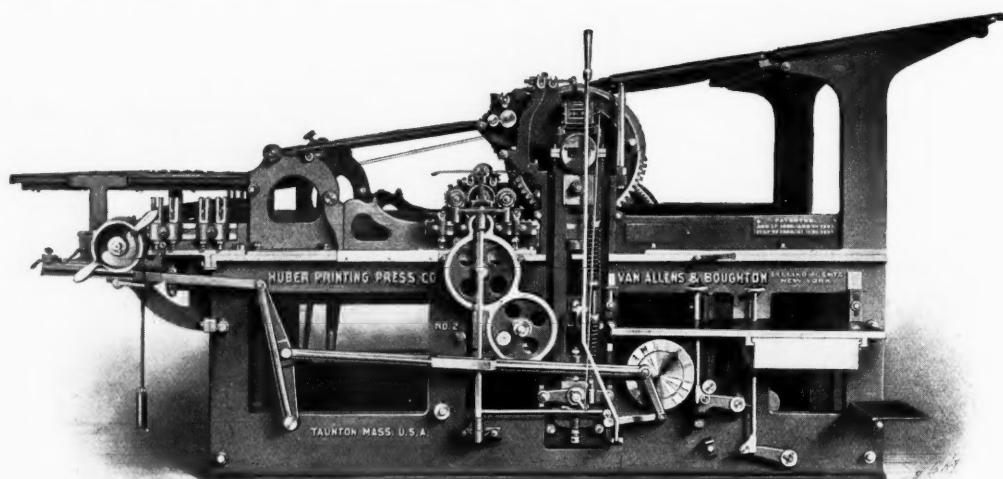
"The saving in labor and plate bills amounts to about \$45 per month, and will be more as the operator attains greater proficiency."—*Frank T. Moran, Republican, Belvidere, Ill.*

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HUBER PRESS

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FIRST—The Register is made perfect by a full tooth rack under center of bed, locking cylinder and bed together.

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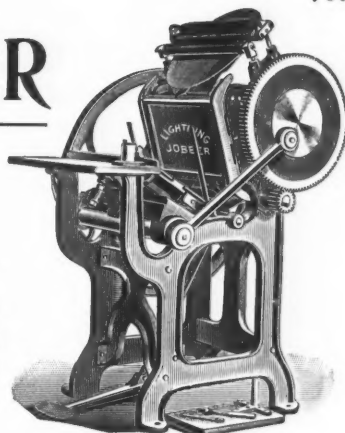
**Strength, Durability, Speed, Light-Running.
HAS NO EQUAL FOR THE PRICE.**

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We have used your Lightning Jobber since September, 1897, and gladly recommend it as the most satisfactory press we ever saw when price and simplicity are considered. We run the Lightning Jobber day and night for days at a time, and still it's like a "Kicking Broncho," it is ready to run at all times.—TRAINER BROS., Decatur, Illinois.

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THE LIGHTNING JOBBER.

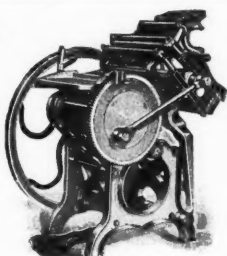
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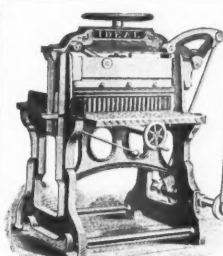
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order for any other
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ACCURATE, HEAVY,
STRONG, DURABLE.

Front table 16 inches
wide on 30 and 32 inch
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IT SAVES
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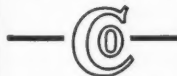
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YOU are going South this winter for recreation, test, relaxation. The winter resorts are open now.

You can ride over the Queen & Crescent Route and Southern Ry. from snowy north to sunny south, your sleeper, diner, smoking room, easy chair, all at hand. Many travelers will this year add a short sea voyage from Miami or Tampa for a visit to Cuba, Puerto Rico to their itinerary.

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The Inland Printer Co.

116 Nassau Street
NEW YORK

212-214 Monroe Street
CHICAGO

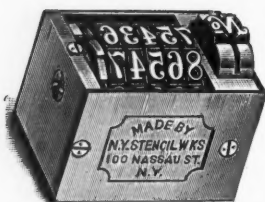


1883



1901

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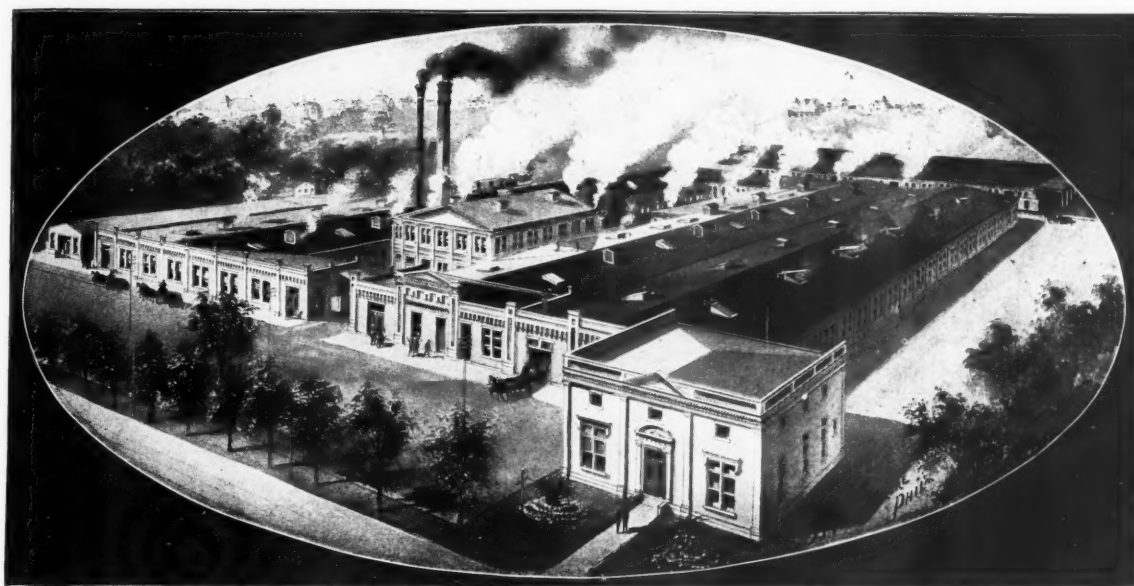
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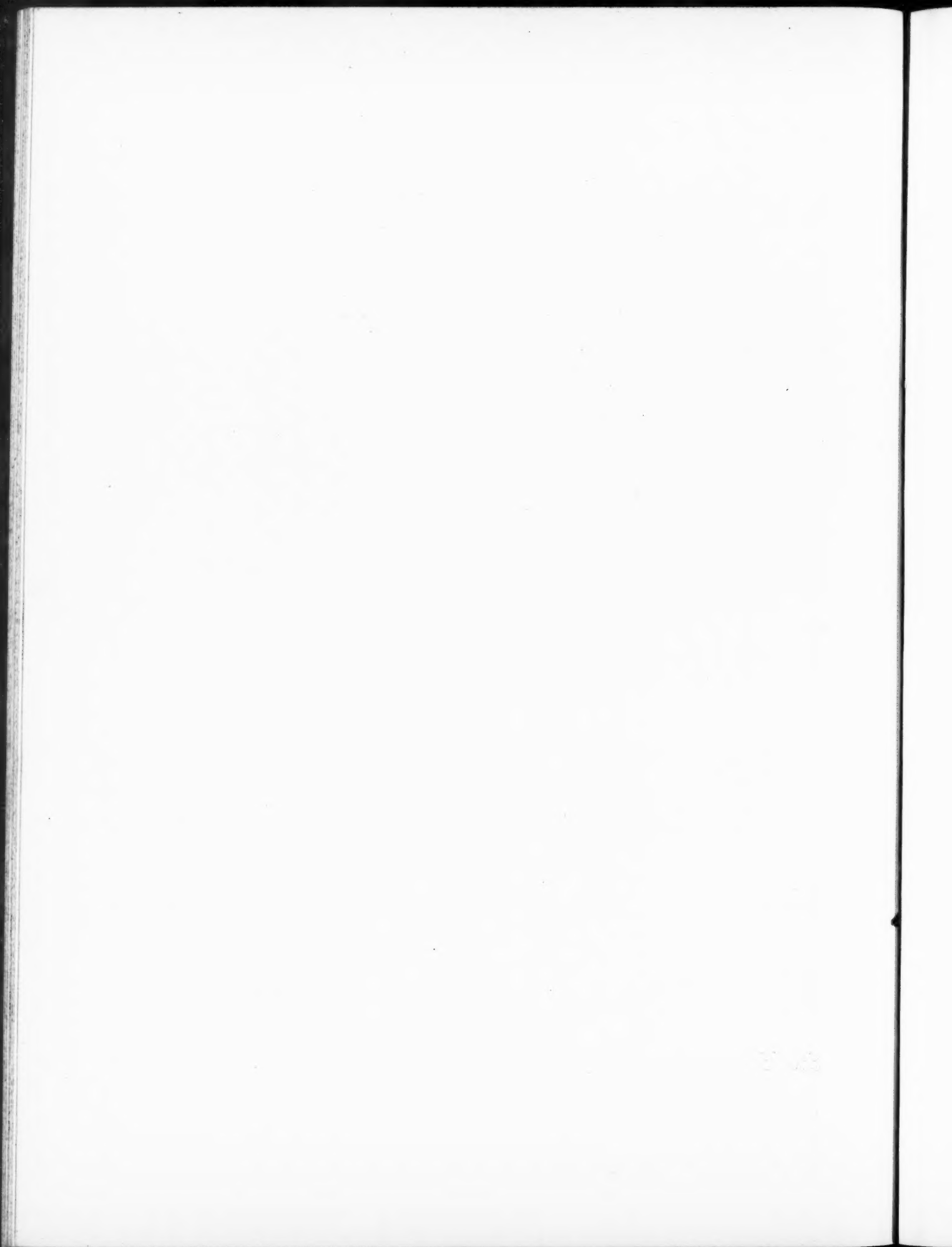
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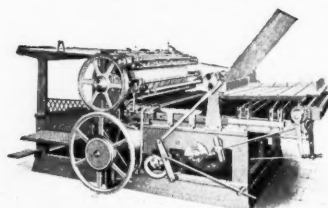
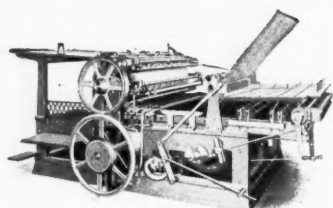
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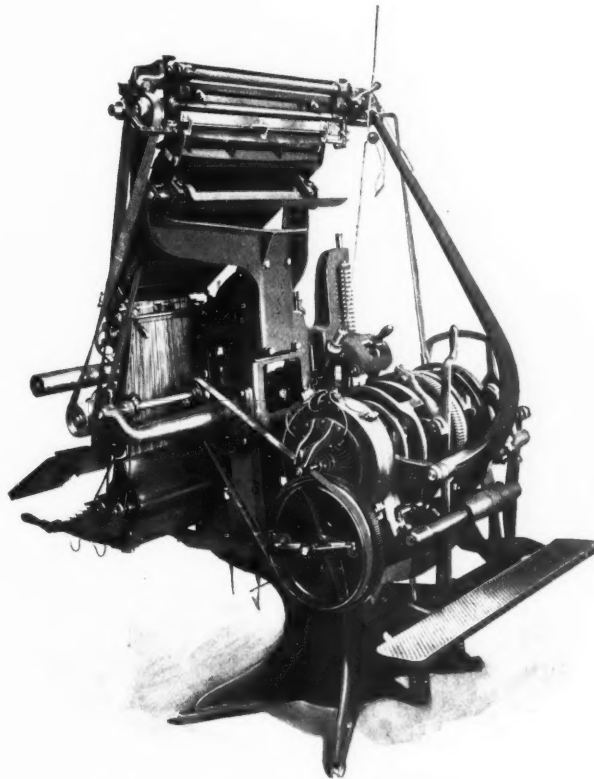
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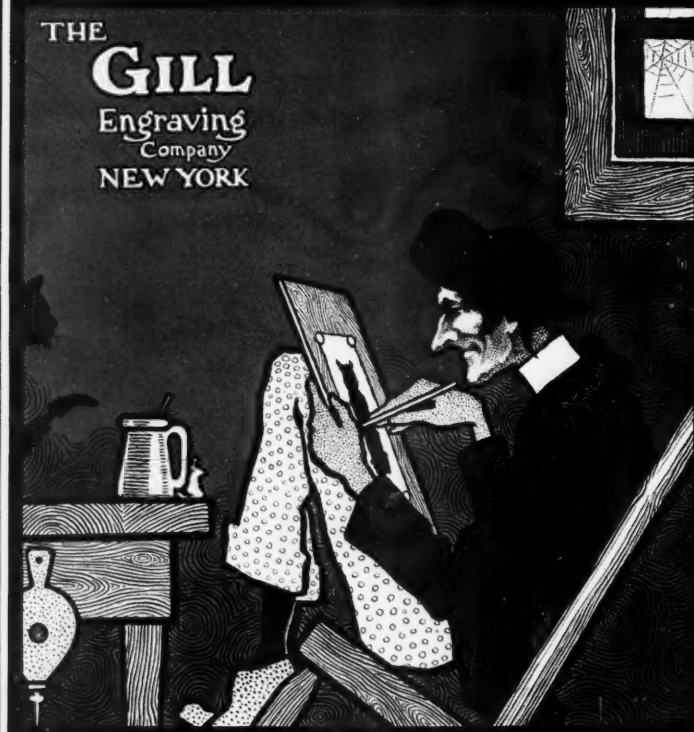
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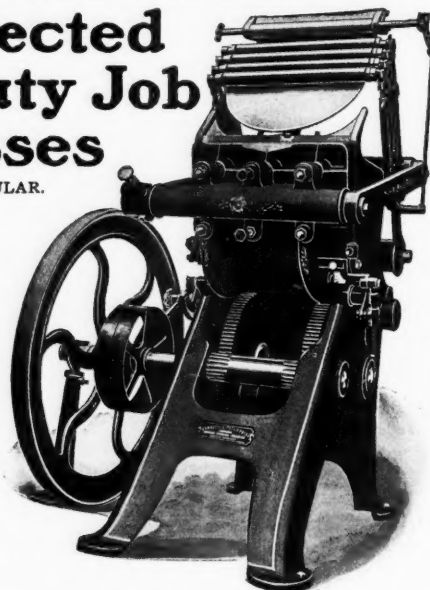
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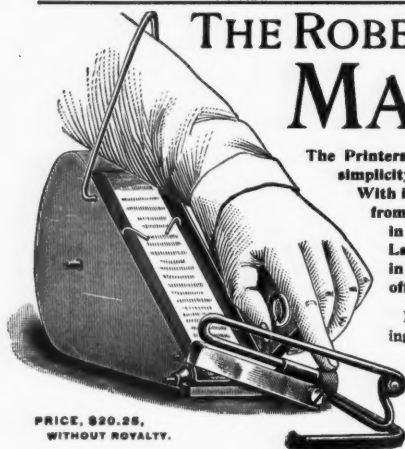
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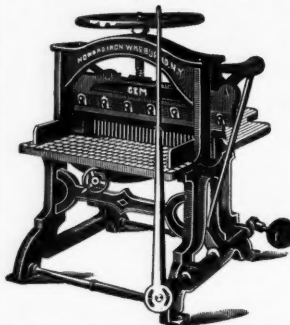
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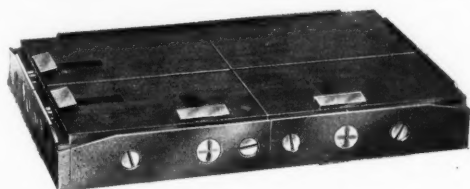
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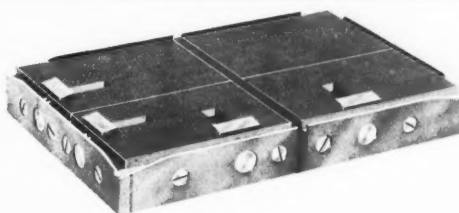
Weatherly Extension Block

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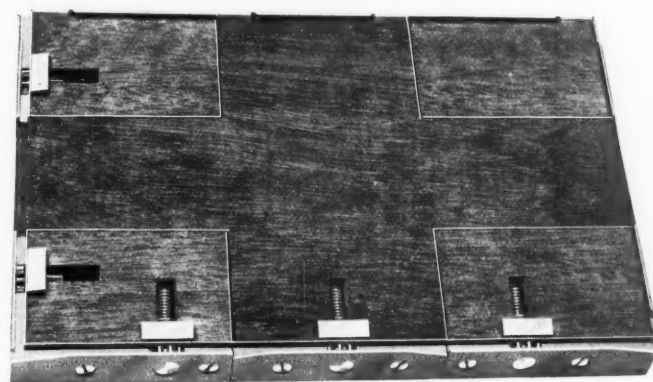
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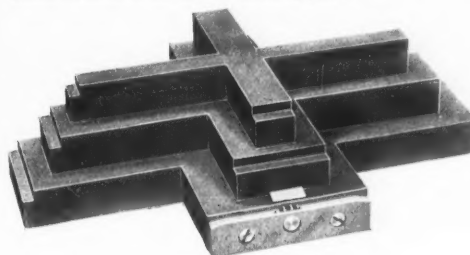
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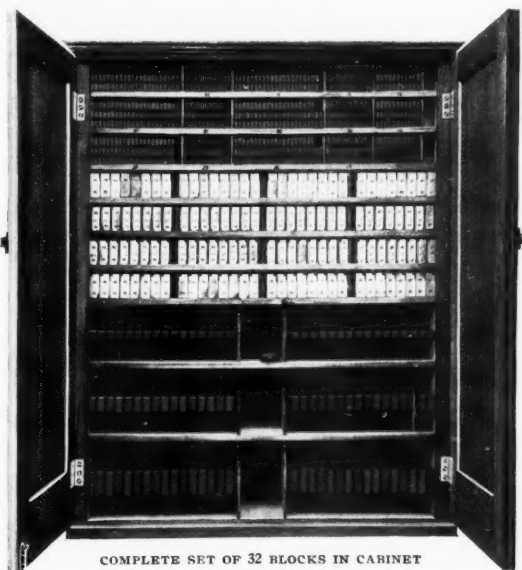
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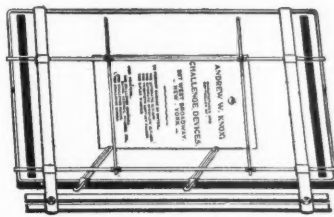
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American Type Founders Co. See list of
branches under Type Founders.

Hamilton Mfg. Co. Main office and factory,
Two Rivers, Wis.; eastern factory and ware-
house, Middletown, N. Y. Manufacturers of
wood type, cases, cabinets, galleys, etc.

THE INLAND PRINTER—JANUARY, 1901.

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